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ABSTRACT

This course of study for the home furnishings aide is one of a series available for use by teacher-coordinators and students in Grade 11 and 12 home economics cooperative education programs. Based on job analysis interviews with home furnishings personnel, this course was prepared by teachers and Instructional Materials Center staff, field-tested, and revised prior to publication. Intended for teacher use in course planning or for independent study by students, the course outline relates tasks to general objectives and competencies needed to perform effectively on the job. Contents consist of four main sections: Instructional Materials for Students, Answer Sheets for Instructional Materials Study Questions, Unit Tests, and Answer Keys for Unit Tests. Unit topics cover: (1) What is a Home Furnishings Aide? (2) Business Aspects, (3) Interior Design Studios and Department Stores, (4) The Client's Home, (5) Basic Drapery Construction, (6) Construction of Miscellaneous Decorative Furnishings, (7) The Upholstery Workroom, and (8) Care and Maintenance. Units provide tasks, objectives, questions and references, and many are illustrated with line drawings and diagrams. A bibliography is also included. (AW)

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HOME FURNISHINGS AIDE

Materials Prepared
by

Home Economics Instructional Materials Center
Texas Tech University

Issued
by

Texas Tech University School of Home Economics Department of Home Economics Education Lubbock, Texas	in cooperation with	Texas Education Agency Department of Vocational and Adult Education Division of Homemaking Education Austin, Texas

September, 1969

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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First Printing
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DESCRIPTION OF
HOME ECONOMICS INSTRUCTIONAL MATERIALS CENTER

The Home Economics Instructional Materials Center was established September 1, 1967, as a continuing project. It is a cooperative project between the Division of Homemaking Education, Texas Education Agency and the School of Home Economics, Home Economics Education Department, Texas Tech University at Lubbock, Texas. The purpose of the Center is to develop a variety of instructional materials for use in vocational home economics programs.

An initial Planning Grant Project was approved by the Texas Education Agency for February 1 through August 31, 1967. The major purposes of the Planning Grant Project were (1) to assemble and catalog an occupational reference library, (2) to develop procedural steps for preparation of instructional materials, and (3) to illustrate the first sequence of these steps, that is, to develop job analyses and to list competencies needed for employability of students. This project provided a background of information for the establishment of the Home Economics Instructional Materials Center.

The present major objectives of the Home Economics Instructional Materials Center are (1) to develop a variety of instructional materials designed for use by students enrolled in home economics cooperative education programs and in pre-employment laboratory education programs in preparation for employment in occupations requiring home economics knowledge and skills and (2) to develop such other instructional materials as are needed to meet the changing emphases in other home economics programs.

Acknowledgment is given to:

Miss Louise Keller, former Consultant in Job Training, U.S. Office of Education, who directed the Planning Grant phase of the project.

Miss Rua Van Horn, former Regional Home Economics Supervisor, U.S. Office of Education, who served as consultant during the Planning Grant.

Mrs. Elizabeth Smith, Director, Division of Homemaking Education, Texas Education Agency, and Dr. L. Ann Buntin, former Chairman, Department of Home Economics Education, Texas Tech University, who conceived the original plan for establishing the Center.

Dr. Camille G. Bell, current Chairman, Department of Home Economics Education, and Dr. Willa Vaughn Tinsley, Dean, School of Home Economics, Texas Tech University, who continue to serve in an advisory capacity.

Barbara Clawson, Director
Home Economics Instructional
Materials Center

Thelma Whigham, Assistant Director
Home Economics Instructional
Materials Center

M E M O R A N D U M

TO: The ERIC Clearinghouse on Vocational and Technical Education
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(Address) Capitol Station, Austin, Texas 78711

DATE: November 25, 1969

RE: (Author, Title, Publisher, Date) Home Economics Instructional Materials Center, Home Furnishings Aide (New) September 1969

Supplementary Information on Instructional Material

Provide information below which is not included in the publication. Mark N/A in each blank for which information is not available or not applicable. Mark P when information is included in the publication. See reverse side for further instructions.

(1) Source of Available Copies:
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Address P.O. Box 4067, Texas Tech University, Lubbock, Texas 79409
Limitation on Available Copies Price/Unit Teacher's Edition $10.50
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(2) Means Used to Develop Material:
Development Group Advisory committee, experienced teachers, and HEIMC staff
Level of Group State
Method of Design, Testing, and Trial Designed by Center staff following a job survey, tested in 24 schools, revised, and printed.

(3) Utilization of Material:
Appropriate School Setting High school
Type of Program Home economics cooperative education high school class
Occupational Focus Occupational cluster
Geographic Adaptability United States
Uses of Material Course planning (teacher) Independent study (student)
Users of Material Teachers and students

(4) Requirements for Using Material:
Teacher Competency Home Economics teacher
Student Selection Criteria Junior or Senior in high school; male or female; enrolled in home economics gainful employment programs
Time Allotment Varies with individual student--planned for two semesters when supplemented with job orientation information.
Supplemental Media --
Necessary X
Desirable ___ (Check Which)

Describe A list of required books and pamphlets is included in the Course of Study. Sources and addresses vary for the publications.
Source (agency)
(address)

COURSE OF STUDY
FOR
HOME FURNISHINGS AIDE

This Course of Study is one of a series available to assist teacher-coordinators in promoting and/or teaching home economics cooperative education programs. Other Courses of Study in the series are:

Child Care Aide
Clothing Assistant
Dietitian Aide
Food Service Employee
Housekeeping Management Assistant

A Course of Study consists of (1) an overview and job description, (2) a job analysis, (3) a course outline, (4) instructional materials for student use, (5) unit tests, and (6) a list of references required for use with the instructional materials.

The Course of Study for Home Furnishings Aide is based on the job analysis included in this set of materials. The job analysis was developed from interviews with employers and/or employees in drapery and upholstery workrooms, interior design studios, and department stores. The proposed course outline for teacher use (which grew out of the job analysis) served as a guide for writing the instructional materials for student use. During the process of developing the course outline, advisory committee meetings were held to review and edit the working materials. Experienced home economics cooperative education teacher-coordinators and subject matter specialists aided in writing the student materials.

The job analysis may be used in interviews with employers and/or employees to survey the tasks performed by entry level employees in this occupation in a particular community. Results of the interviews could then be used as a basis for writing the training plans for each student.

The proposed course outline relates the tasks to the general objectives and competencies needed by students to perform effectively on the job. The competencies listed as "abilities" are to be gained primarily from on-the-job training while those listed as "understandings" are to be gained from classroom experiences.

The student instructional materials included as Section A in this Course of Study have been written to provide part of the classroom instruction and are designed to give students an increased understanding of the tasks they perform on the job. This section is also bound separately for student use.

Since students in a given class are employed in a variety of occupations, the instructional materials have been developed in such a manner that they may be used for individual study with a minimum of assistance from the teacher-coordinator. The materials are designed so students may begin with any unit. It is not necessary for them to go through the units in a particular order. They may wish to begin with the units most closely related to their jobs and then go back and study the rest of the information.

Each topic of the instructional materials begins with the task to which the topic is related and a statement of behavioral objectives. For some topics, information sheets are provided and for other topics reading assignments in related texts and pamphlets are made. Study questions and/or assignments follow the information sheet for each topic. The study questions provide an opportunity for the student to check his understanding of the information presented. The teacher-coordinator may wish to check the answers to the questions, or she may suggest that the student check his own work and then turn the work in to her.

Answers to study questions are included in Section B of the Course of Study, but they are not in the separately bound student copy of instructional materials. The special assignments, included with some topics, are also repeated on the answer sheets to remind the teacher-coordinator to check the student's progress in completing them.

Unit tests are provided in Section C and answer keys in Section D of the teacher's copy of the Course of Study. These sections are not included in the separately bound student copy of instructional materials.

Reference materials which are essential for use with the Course of Study are listed on page E-1. Copies of the books and pamphlets listed must be secured and made available for student use. An effort has been made to select references which will adequately cover the materials and provide up-to-date information related to the job.

The sources listed in the complete bibliography following the Course Units were used in developing the entire Course of Study. These materials are not required references for student use.

ACKNOWLEDGEMENTS

This Course of Study for Home Furnishings Aide, prepared by the Home Economics Instructional Materials Center at Texas Tech University, is the result of the combined efforts and ideas of many people, namely:

Mrs. Ruth Smith, Amarillo, Texas, and Mrs. Erie Etta Williams, Lubbock, Texas, Home Economics Cooperative Education Teacher-Coordinators, who spent one month at the Center helping with the writing of the Home Furnishings Aide instructional materials.

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Home Economics
Instructional Materials Center
Lubbock, Texas

OVERVIEW

HOME FURNISHINGS AIDE

The occupation of home furnishings aide is suggested for the student who has a strong interest and some inherent ability in interior designing. The extent of interest and ability required will vary according to the specialized area within the occupation. The student must be able to display initiative, imagination, and understanding of the tasks to be performed whether employed in a department store, in an interior design studio, or in a drapery or upholstery workroom.

A student employed in a drapery or upholstery workroom would need a reasonably high degree of skill in sewing. It is recommended that at least one semester in clothing be required of students training in this area.

A student employed in an interior design studio or any home furnishings department of a store would need a basic understanding of the principles and elements of design and should exhibit good taste in personal grooming and dress. A minimum of one semester in comprehensive home economics, which includes a unit on home furnishings, is recommended as a means of providing some previous experience in working with principles and elements of design.

The home furnishings aide in a drapery or upholstery workroom, working under the supervision of the manager of the workroom, assists in the construction of draperies and accessories by performing the less complicated tasks. A thorough understanding of the process of drapery construction, highly developed sewing skills, and an imaginative ability to design window treatments would enable a student to advance in the field of drapery construction. Managerial and/or supervisory responsibilities in a drapery workroom could be assumed by the home furnishings aide after a number of years of experience.

The home furnishings aide in a department store or in an interior design studio assists in arranging displays, keeping files and samples organized, storing merchandise, and planning interior design layouts for customers. Advancement in this aspect of home furnishings would depend on the degree of interest and ability displayed by the student. Further education and extensive experience are needed to advance to the consultant level of interior designing.

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HOME FURNISHINGS AIDE JOB ANALYSIS

(Used in interviews with managers, owners, and employees of drapery and upholstery workrooms, interior design studios, and department stores.)

Name of Business ______________________ Date ______________________

Interviewee ______________________ Interviewer ______________________

DIRECTIONS: Please check the responsibilities or tasks that an entry level home furnishings aide (an employee without previous experience) frequently performs in a business such as yours. In the column marked "Comments" make any notations you feel will clarify procedures used in your establishment.

TASKS AND/OR RESPONSIBILITIES	COMMENTS
______ 1. Helps to evaluate own progress in meeting responsibilities of the business	
______ 2. Familiarizes self with policies and procedures of business operation	
______ 3. Works cooperatively with co-workers and accepts instruction and guidance from employer	
______ 4. Answers telephone and performs some clerical duties when necessary	
______ 5. Organizes and files sample catalogs	
______ 6. Marks new merchandise with necessary information	

TASKS AND/OR RESPONSIBILITIES	COMMENTS
_____ 7. Marks price tags for sale items	
_____ 8. Assists in organizing merchandise in preparation for taking inventory	
_____ 9. Assists in store and window arrangements for the china department	
_____ 10. Fills out cards for bridal selections and arranges bridal table settings in the china department	
_____ 11. Assists in the planning and moving of furniture for store arrangements	
_____ 12. Assists in wallpaper department by keeping samples straightened	
_____ 13. Assists in arrangements coordinating wallpaper samples, fabrics, and accessories	
_____ 14. Keeps drapery and upholstery samples straightened in fabric department	
_____ 15. Measures, cuts, and mails fabrics according to specifications	
_____ 16. Assists in store and window arrangements in accessory department	
_____ 17. Maintains information files in the accessory department	

TASKS AND/OR RESPONSIBILITIES	COMMENTS
______ 18. Accompanies interior designer on visits to clients' homes	
______ 19. Prepares draft for simple room layout and furniture arrangement	
______ 20. Operates power sewing equipment	
______ 21. Replenishes drapery work tables with thread, needles, scissors, and measuring guides	
______ 22. Receives drapery fabric and work orders from delivery person	
______ 23. Measures and cuts drapery fabric	
______ 24. Sews drapery lengths together	
______ 25. Splits drapery lengths when necessary	
______ 26. Folds and creases drapery hems and sides	
______ 27. Inserts crinoline at top of draperies	
______ 28. Stitches drapery hems and sides	
______ 29. Attaches lining to draperies	

TASKS AND/OR RESPONSIBILITIES	COMMENTS
______ 30. Assists in tabling process by pinning-off drapery pleats	
______ 31. Stitches drapery pleats	
______ 32. Folds and bands draperies	
______ 33. Breaks and tacks drapery pleats	
______ 34. Inserts hooks in completed draperies	
______ 35. Assists in installing draperies	
______ 36. Assists in repairing and remaking draperies	
______ 37. Constructs the following accessory items: ___ a. Pillows ___ b. Bolsters ___ c. Bedspreads ___ d. Covered cornices ___ e. Window shades ___ f. Fabric fills for shutters	
______ 38. Measures and cuts fabrics for upholstered furniture	
______ 39. Assembles and stitches upholstery fabric pieces	
______ 40. Attaches upholstery fabric to furniture	
______ 41. Assists in care and maintenance of workroom and/or store	

PROPOSED COURSE OUTLINE FOR HOME FURNISHINGS AIDE BASED ON FINDINGS OF JOB ANALYSIS

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
Helps to evaluate own progress in meeting responsibilities of the business	UNIT I - What Is a Home Furnishings Aide?	Become aware of tasks and competencies expected of employees in different areas of home furnishings service Recognize personal characteristics which contribute to success as a home furnighings employee
Familiarizes self with policies and procedures of business operation Works cooperatively with co-workers and accepts instruction and guidance from employer Answers the telephone and performs some clerical duties when necessary	UNIT II - Business Aspects	Identify policies and procedures which relate to the position of home furnishings aide Comprehend the role of the interpersonal relationships in job success

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
Organizes and files sample catalogs Marks new merchanidse with necessary information Marks price tags for sale items Assists in organizing merchandise in preparation for taking inventory		Recognize and accept proper procedures to follow when performing the responsibilities assigned to a home furnishings aide
Assists in store and window arrangements for china department Fills out cards for bridal selections and arranges bridal table settings in the china department Assists in the planning and moving of furniture for store arrangements Assists in wallpaper department by keeping samples straightened	UNIT III - Interior Design Studios and Department Stores	Relate the principles and elements of design to arrangements in various home furnishings departments Recognize importance of keeping drapery and upholstery samples and accessory files in order

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
Assists in arrangements co-ordinating wallpaper samples, fabrics, and accessories		
Keeps drapery and upholstery samples straightened in fabric department		
Measures, cuts, and mails fabrics according to specifications		
Assists in store and window arrangements in accessory department		
Maintains information files in accessory department		
Accompanies interior designer on visits to clients' homes	UNIT IV - The Client's Home	Describe procedures for taking room and drapery measurements
Prepares draft for simple room layout and furniture arrangement		Recognize guidelines to follow when representing a business establishment in a client's home

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
		Relate principles and elements of design to interior design in the home Draw floor plan to illustrate room layout and furniture arrangement
Operates power sewing equipment Replenishes drapery work tables with thread, needles, scissors, and measuring guides Receives drapery fabric and work orders from delivery person Measures and cuts drapery fabric Sews drapery lengths together Splits drapery lengths when necessary Folds and creases drapery hems and sides	UNIT V - Basic Drapery Construction	Identify safety measures to be observed when operating power sewing equipment Interpret information found on drapery work orders Apply procedures for measuring and cutting drapery fabric Describe procedures used in constructing and installing lined and unlined drapery panels

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
Inserts crinoline at top of draperies		
Stitches drapery hems and sides		
Attaches lining to draperies		
Assists in tabling process by pinning-off drapery pleats		
Stitches drapery pleats		
Folds and bands draperies		
Breaks and tacks drapery pleats		
Inserts hooks in completed draperies		
Assists in installing draperies		
Assists in repairing and remaking draperies		

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
Constructs the following accessory items: pillows, bolsters, bedspreads, covered cornices, window shades, and fabric fills for shutters	UNIT VI - Construction of Miscellaneous Decorative Furnishings	Identify the various types of accessory items Describe processes to be followed in measuring and constructing accessory items
Measures and cuts fabrics for upholstered furniture Assembles and stitches upholstery fabric pieces Attaches upholstery fabric to furniture	UNIT VII - The Upholstery Workroom	Identify processes to be followed in measuring, cutting, and assembling upholstery fabric pieces Describe procedures for attaching upholstery fabric to furniture Recognize characteristics of quality workmanship
Assists in care and maintenance of workroom and/or store	UNIT VIII - Care and Maintenance	Use recommended procedures for cleaning and maintaining workroom and/or store Recognize necessity of keeping supplies in order for easy accessibility and efficient job performance

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
		Identify the principles of safety which relate to the handling and storing of merchanidse

Home Economics Instructional Materials Center
Lubbock, Texas

COURSE UNIT I

WHAT IS A HOME FURNISHINGS AIDE?

OBJECTIVES: Become aware of tasks and competencies expected of employees in different areas of home furnishings service

Recognize personal characteristics which contribute to success as a home furnishings employee

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
	Relate job responsibilities to personal qualities and to the type of home furnishings establishment	Job opportunities in the home furnishings field Tasks assumed by employees in drapery and upholstery workrooms Tasks assumed by employees in interior design studios Tasks assumed by employees in department stores related to home furnishings

UNIT I (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
		Personal qualities and abilities needed by a successful home furnishings employee
Helps to evaluate own progress in meeting responsibilities of the business	Evaluate self in terms of ability to meet job responsibilities	Importance of self-evaluation Criteria for successful performance of job Ways to use these criteria to evaluate personal progress in meeting job requirements

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COURSE UNIT II

BUSINESS ASPECTS

OBJECTIVES: Identify policies and procedures which relate to the position of home furnishings aide

Comprehend the role of interpersonal relationships in job success

Recognize and accept proper procedure to follow when performing the responsibilities assigned to a home furnishings aide

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Familiarizes self with policies and procedures of business operation	Accept and follow policies of the business firm	Typical policies and procedures of home furnishings business Importance of following policies and procedures in a particular business operation Need for flexibility in performance of duties as home furnishings aide
Works cooperatively with co-workers and accepts instruction and guidance from employer	Accept directions and instruction from persons in authority	Attitudes which contribute to effective employer-employee, employee-employee, and employee-customer relationships

UNIT II (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
		Importance of willingness to accept and carry out various assigned tasks
Answers telephone and performs some clerical duties when necessary	Answer telephone following prescribed procedure	Telephone etiquette
		Necessity for accuracy in recording information resulting from telephone conversations
	Perform clerical duties assigned to a home furnishings aide	Importance of neatness and accuracy in performing clerical duties
Organizes and files sample catalogs	File catalogs following prescribed method for various types	Types of catalogs used in interior decorator studios and department stores
		Importance of keeping catalogs filed in an organized manner
		Different methods used in filing catalogs
Marks new merchandise with necessary information	Interpret wholesale code into retail price	Wholesale codes used in business establishments
		Information needed on merchandise tags for customer information
Marks price tags for sale items	Mark down sale items	Process to follow when marking down sale items

UNIT II (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
Assists in organizing merchandise in preparation for taking inventory	Organize merchandise as required for pre-inventory	Importance of accuracy in figuring and recording sale prices Procedures and need for taking inventories Importance of accuracy in assisting with pre-inventory procedures

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COURSE UNIT III

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

OBJECTIVES: Relate the principles and elements of design to arrangements in the various home furnishings departments

Recognize importance of keeping drapery and upholstery samples and accessory files in order

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
	Apply the basic rules for using color, line, form, and texture in all aspects of interior designing	Elements of design and their application
	Apply the basic rules for using proportion, balance, rhythm, emphasis, and harmony in all aspects of interior designing	Principles of design and their application
	Accept suggestions from supervisory personnel in applying elements of principles of design	

UNIT III (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
Assists in store and window arrangements for china department	Set up store and window arrangements using objects from china department	Principles involved in selection and coordination of tableware, flatware, glassware, and linens
Fills out cards for bridal selections and arranges bridal table settings in the china department	Arrange a table setting based on bridal selections	Information needed on bridal display cards
		Importance of keeping customer files accurate and current
Assists in the planning and moving of furniture for store arrangements	Plan store furniture arrangements	Principles of furniture arrangement
	Recognize furniture of a given period	Styles and characteristics of furniture in various periods
		Current trends in furniture buying
	Observe safety precautions while moving furniture	Safety hazards involved in moving furniture
		Care of furniture while moving from one arrangement to another
Assists in wallpaper department by keeping samples straightened	Keep samples straightened	Catalog system (Refer to UNIT II)
		Importance of keeping wallpaper samples in order

UNIT III (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
Assists in arrangements coordinating wallpaper samples, fabrics, and accessories	Select wallpaper suitable for a particular situation	Factors to consider when coordinating wallpaper samples, fabric samples, and accessories
Keeps drapery and upholstery samples straightened in fabric department	Keep fabric samples organized	Catalog system (Refer to UNIT II)
	Recognize characteristics and care of different types of fabrics	Characteristics of various fabrics used for upholstery and draperies
		Most common types of finishes for drapery and upholstery fabric
		Information included on fabric labels
		Types of drapery and upholstery fabrics appropriate for use with different furniture periods
Measures, cuts, and mails fabrics according to specifications	Measure and cut fabrics	Importance of observing crosswise grainline while cutting fabrics
		Procedures for wrapping fabrics to be mailed

UNIT III (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
		Information to include with fabrics being mailed
Assists in store and window arrangements in accessory department	Plan store and window arrangements using accessory items	Selection and coordination of accessory items for a given room
		Types and placement of lamps for various purposes
		Factors to consider when planning accessory groupings
		Principles involved in effective wall groupings of accessories
Maintain information files in the accessory department	Keep files in order	Catalog system (Refer to UNIT II)
		Types of items in accessory departments

COURSE UNIT IV

THE CLIENT'S HOME

OBJECTIVES:

- Describe procedures for taking room and drapery measurements
- Recognize guidelines to follow when representing a business establishment in a client's home
- Relate principles and elements of design to interior design in the home
- Draw floor plan to illustrate room layout and furniture arrangements

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Accompanies interior designer on visits to clients' homes	Establish rapport with others	Importance of first impressions
	Leave a good impression with the client	Role of a professional person in a client's home
	Measure windows for draperies	Various types of window treatments (draperies, valances, swags, cascades)
		Different types of windows

UNIT IV (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
		Proper techniques for measuring specific kinds of windows for draperies
		Procedure for calculating amount of fabric needed for various types of draperies
	Suggest drapery fabric for windows in a variety of rooms	Principles involved in planning window treatments
	Suggest furniture arrangement for a given room	Principles involved in arranging furniture for a given room
	Takes room measurements in a minimum amount of time	Basic rules for taking and recording room measurements accurately
Prepares draft for simple room layout and furniture arrangement	Draw a furniture arrangement for a simple room layout	Reasons for using scaled room layouts
		Use of scaled furniture, graph paper, drawing pencils, and other supplies necessary in preparing a simple room layout
		Symbols and scales used on floor plans

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COURSE UNIT V

BASIC DRAPERY CONSTRUCTION

OBJECTIVES:

Identify safety measures to be observed when operating power sewing equipment

Interpret information found on drapery work orders

Apply procedures for measuring and cutting drapery fabric

Describe procedures used in constructing and installing lined and unlined drapery panels

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Operates power sewing equipment	Operate efficiently the various types of power sewing equipment	Function, operation, and care of industrial sewing machines, serging machines, blindstitch machines, and tacking machines
	Observe safety precautions when using power sewing equipment	Safety precautions to observe in the use of power sewing equipment
Replenishes drapery work tables with thread, needles, scissors, and measuring guides	Organize supplies and materials for efficient use	Types of equipment used at drapery work tables

UNIT V (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
		Necessity of working in an efficient and orderly manner
		Types of window treatment and procedures for measuring (Refer to UNIT IV)
Receives drapery fabric and work orders from delivery person	Read and interpret drapery work orders	Terms used in drapery workrooms
		Procedure to follow when receiving fabric
		Information found on a drapery work order
Measures and cuts drapery fabric	Measure panel lengths	How to measure panel lengths from bolts of drapery fabric
	Match designs if printed drapery fabrics are used	Procedure for determining panel lengths to be cut when printed drapery fabric is used and how to match printed fabric
	Cut drapery panel lengths from bolt of fabric	Techniques used for cutting various drapery fabrics
Sews drapery lengths together	Select correct thread for a variety of drapery fabrics	Thread and fabric coordination for a variety of drapery fabrics
	Use the appropriate sewing techniques when sewing drapery lengths together	Sewing techniques used on various drapery fabrics

UNIT V (Continued)

TASKS:	ABILITY TO:	UNDERSTANDING OF:
Splits drapery lengths when necessary	Cut drapery lengths into two lengths following lengthwise grain	Reasons for splitting drapery lengths Importance of cutting drapery lengths on lengthwise grain
Folds and creases drapery hems and sides	Prepare draperies for hemming	Procedures involved in folding and creasing drapery hems and sides in various types of draperies
Inserts crinoline at top of draperies	Insert crinoline at top of draperies observing the method used by the work room	Methods used for inserting crinoline in draperies
Stitches drapery hems and sides	Stitch drapery hems and sides	Stitches used for side and bottom hems on draperies
Attaches lining to draperies	Use the appropriate procedure when attaching lining to draperies	Procedures used for attaching linings to drapery panels
Assists in tabling process by pinning-off the drapery pleats	Pin-off drapery pleats following the appropriate procedure	Procedures used in pinning-off drapery pleats Importance of accuracy in pinning-off drapery pleats

UNIT V (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
Stitches drapery pleats	Crease and stitch drapery pleats	Method of stitching drapery pleats
Folds and bands draperies	Fold draperies following correct procedure	Procedure used in folding draperies Importance of accuracy and neatness in folding draperies
	Band draperies using correct method	Methods and types of bands used in banding different types of draperies
Breaks and tacks drapery pleats	Break drapery pleats following recommended procedures for different types of pleats	Different types of pleats used in draperies Procedures used in breaking different types of drapery pleats
	Tack drapery pleats by hand or machine	Appropriate location of tack on drapery pleat Stitching methods used in tacking drapery pleats (hand and machine)
Inserts hooks in completed draperies	Insert hooks in draperies fllowing appropriate procedures	Types of hooks used in draperies Procedures for inserting hooks in different types of draperies
Assists in installing draperies	Assemble drapery hardware from stock for installation of different types of draperies	Types of drapery hardware Guides for selection and use of drapery hardware

UNIT V (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
Assists in repairing and remaking draperies	Determine the best means of supporting draperies on various types of walls	Installation procedures recommended for various types of walls and drapery hardware
	Rip out seam stitching without damaging fabric	Importance of observing original construction of drapery before ripping
		Possible damage resulting from careless ripping
	Follow instructions listed on drapery work order	Importance of meeting client expectation when repairing or remaking draperies

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COURSE UNIT VI

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

OBJECTIVES: Identify the various types of accessory items

Describe processes to be followed in measuring and constructing accessory items

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Constructs the following accessory items: pillows, bolsters, bedspreads, covered cornices, window shades, and fabric fills for shutters	Construct various types of pillows following correct procedure	Different types of decorator pillows and their function
		Construction procedures for various types of pillows
	Construct bolsters following appropriate procedure	Construction procedures used in making bolsters
	Interpret bedspread measurements from work order	Types of bedspreads
		Steps in taking bedspread measurements

UNIT VI (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
	Cut fabric for bedspread construction following work order measurements	Procedures involved in cutting and constructing bedspreads
	Construct bedspread using proper procedure and sewing techniques	
	Construct covered cornices	Techniques for constructing cornices
	Construct window shades	Types and styles of window shades
		Methods used for trimming window shades
	Construct fabric fills for shutters	Procedures followed in constructing fabric fills for shutters

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COURSE UNIT VII

THE UPHOLSTERY WORKROOM

OBJECTIVES:

- Identify processes to be followed in measuring, cutting, and assembling upholstery fabric pieces
- Describe procedures for attaching upholstery fabric to furniture
- Recognize characteristics of quality workmanship

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Measures and cuts fabrics for upholstered furniture	Select suitable fabrics for different styles of furniture	Fabrics suitable for use with different furniture styles
	Estimate yardage needed for upholstered furniture	Procedures for estimating yardage needed for furniture to be upholstered
	Cut upholstery fabrics accurately	Guidelines to follow when cutting upholstery fabric

UNIT VII (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
		Importance of placement of design when a patterned fabric is used
Assembles and stitches upholstery fabric pieces	Join and stitch upholstery fabric pieces	Construction processes used in joining and stitching upholstery fabric pieces
Attaches upholstery fabric to furniture	Attach fabric to furniture observing proper grainline placement	Proper placement of grainline
	Use appropriate supplies and procedures to attach fabric to furniture	Appropriate supplies and equipment to use when attaching upholstery fabric to furniture
		Procedures to follow in attaching upholstery fabric to furniture
	Upholster furniture in a minimum amount of time with accuracy	Characteristics of a product which has a professional appearance

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COURSE UNIT VIII

CARE AND MAINTENANCE

OBJECTIVES: Use recommended procedures for cleaning and maintaining a workroom and/or a store

Recognize necessity of keeping supplies in order for easy accessibility and efficient job performance

Identify the principles of safety which relate to the handling and storing of merchandise

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Assists in care and maintenance of workroom and/or store	Select appropriate supplies for dusting work table, counters, shelves, furniture, equipment, and displays	Importance of cleaning tasks and attitudes toward performing these tasks Selection of the appropriate supplies for each cleaning task
	Keep supplies in order for easy accessibility	Application of work simplification techniques to the performance of cleaning tasks (management of time and energy)

UNIT VIII (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
		Principles of motion economy
	Keep stock straightened in stockroom and under counters	General procedures to follow in caring for display furniture
		Importance of keeping work area well organized
	Recognize safety hazards that may cause accidents in a workroom	Safety practices necessary when using equipment and supplies
	Recognize safety hazards that may cause accidents in department stores and interior design studios	Importance of unobstructed passageways or aisles
		Safety principles involved in moving furniture and arrangements

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INSTRUCTIONAL MATERIALS
FOR
STUDENTS

Home Economics
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WHAT IS A COURSE OF STUDY?

INTRODUCTION TO STUDENTS

Betsy: What's this new Course of Study we're going to be using in our HECE (Home Economics Cooperative Education) class all about? The cover looks great, but I don't know about what's inside.

Kathy: I think it's going to be a big help to us both in class and on our jobs. We'll use it in class on the days when we're supposed to study about our particular jobs.

Betsy: That should help, I guess. What do we do--start at the beginning and go clear through it?

Kathy: Not necessarily. It's divided into units and topics related to tasks we might perform on our jobs. After going through the first unit we can skip to any unit we want to that has something to do with our job.

Betsy: You mean I don't have to go through all of it? That sounds great!

Kathy: Well, since jobs vary so much and the authors tried to include information for different kinds of jobs, there may be some units that won't apply to us right now. But I think it helps to know what else is going on where we work or what some of the other job opportunities are. The more we know, the more successful we'll be on our jobs and the better chance we'll have to get a job somewhere else if we move away from here.

Betsy: I suppose you're right about that. Besides, I noticed some units, like the one on draperies that would apply in one way or another to everyone employed as a home furnishings aide.

Now I have another question. I saw references listed at the beginning of some of the topics. Do we have to read those? Isn't the same information in the Course of Study?

Kathy: No, the references include different information so it's important that we read them as well as what's in the Course of Study. I know it's a bother to get the references sometimes, but there would be no point in putting something in the Course of Study that was already in print. Besides, I've found some information that wasn't assigned in the references that was helpful to me.

Betsy: I saw questions at the end of each topic, but assignments only after some topics. What's the difference? They both sound like work to me.

Kathy: The questions are to help us see if we understand what we've read, while the assignments give us a chance to apply what we've read to our jobs. The assignments help us see how the things we've learned relate to what we do. There's no right or wrong answer to an assignment--what we do is left up to us. Any more questions?

Betsy: Not right now. I want to do well on my job and I think this Course of Study will help me. I'm ready to get started on Unit I, and then I think I'll try the Unit on accessories.

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UNIT I-1

WHAT IS A HOME FURNISHINGS AIDE?

SUBJECT: Career Opportunities

TASK: Helps to evaluate own progress in meeting responsibilities of the business

OBJECTIVES: Be able to
(1) identify the job opportunities available for home furnishings aides
(2) list tasks assumed by entry level employees in drapery and upholstery workrooms, interior design studios, and department stores
(3) describe the amount and kind of further training needed for advancement in the above positions

DRAPERY WORKROOM

The opportunities available for a home furnishings aide are varied and depend upon her interests and capabilities. Job responsibilities assigned to employees in the drapery workroom usually are based upon their interests and abilities. Someone with a good background in mathematics might enjoy measuring panel lengths, figuring yardage, and estimating the costs for a particular job. These tasks might also involve going into the customer's home or dealing with the customer at the place of business, which requires the ability to meet people easily and to communicate ideas.

The person who enjoys sewing and working with fabrics likely will spend most of her time in drapery construction. The first responsibilities assigned might be measuring and pressing the hems and linings of draperies. As experience is gained, the aide might help with the measuring, cutting, and stitching of panel lengths. She might also put bolts of fabric away after cutting the lengths, stitch or tack pleats with the tacking machine, put in drapery pins, help with the mailing and shipping, and/or work with her supervisor on making valances and cornices. The ability to interpret directions, measure accurately, and work in an organized and efficient manner is necessary for success in performing these duties.

In some shops there might be a need for someone to make accessories, such as pillows or bedspreads. Designing or creating new ideas to help customers with their decorating problems is sometimes one of the services offered by drapery workrooms.

Advancement within the workroom is based on the skill and experience of the employee. As experience is gained in working with people and in performing all the steps involved in the construction of draperies, the home furnishings aide might eventually wish to open her own workroom.

UPHOLSTERY WORKROOM

Upholstery once was considered a decorative art that could be enjoyed only by the wealthy. Today, however, the average person can enjoy the comfort and beauty of upholstered pieces of furniture, so the need for upholsterers continues to expand. Places of employment for experienced upholstery workers include furniture factories, custom-order upholstery shops, department and furniture stores, and interior design studios. Positions in department and furniture stores and interior design studios often involve repair of upholstered furniture.

Some beginners enter the trade as untrained personnel and are employed as helpers. Others enter as apprentices and gain the status of journeymen after completing four-year training programs. A journeyman is an upholsterer who can take a furniture frame and complete all the tasks necessary to produce a finished product. In mass production establishments, the upholsterer is likely to specialize in some phase of the work, such as cover cutting, arm making, or trimming. This worker is less skilled in the overall process of upholstering than a journeyman is, and would be classified as a specialist.

Most workers begin as apprentices or on-the-job trainees and work up to the grade of journeymen as they gain experience and skill. After gaining the status of journeymen, the employee may have the opportunity to become a supervisor or manager of a shop or open his own shop.

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

Opportunities available in an interior design studio or department store depend on a one's personality and capabilities. The tasks that a home furnishings aide would start with might be (1) keeping the catalogs in correct and neat order; (2) cleaning and organizing accessory items; (3) dusting tables, chairs, and other items; (4) answering the phone and taking messages; and (5) arranging a variety of types of items in a manner that would appeal to customers.

There is likely to be more specialization in job assignments in a department store. Employees may be assigned to work in any one of the following departments: china, silverware, and crystal; lamps and wall hangings; drapery, bedspreads, and pillows; or furniture. The variety of possible assignments is greater in the larger studios or stores. Employees in smaller studios or stores, however, would probably perform a greater variety of tasks in different departments because the shop is not as specialized as a department store.

Advancement as an interior designer is usually limited for persons who have only a high school education. Additional education is necessary to become a recognized interior designer. Four years of college training or several years working with a professional interior designer are necessary for advancement in this field.

QUESTIONS:

1. List five tasks which you might be expected to perform as a home furnishings aide in a drapery workroom.
2. List four job opportunities for an upholsterer.
3. What is a journeyman in the upholstery trade?
4. Will a home furnishings aide be classified as a professional interior designer by the time she graduates from high school?
5. In what size firm (large or small) would you expect to handle a greater variety of tasks? Why?

ASSIGNMENT:

List the major tasks you perform at your training station. What kinds of information would enable you to perform these tasks most effectively?

UNIT I-2

WHAT IS A HOME FURNISHINGS AIDE?

SUBJECT: Personal Qualities and Abilities

TASK: Helps to evaluate own progress in meeting responsibilities of the business

OBJECTIVES: Be able to (1) identify personal qualities and abilities which contribute to success in the field of home furnishings
(2) evaluate self in terms of criteria for successful job performance

Many abilities and talents will be expected of you as a home furnishings aide. You may be asked to unpack new merchandise which has come in; prepare the price tags for each new piece of merchandise; plan a window or store arrangement; take room measurements; make a floor plan to scale, showing the furniture arrangement; and make draperies, accessory items, or aid in upholstering a piece of furniture. Whatever your tasks may be, particular abilities will be needed. Among these abilities are:

1. Manipulative - constructing draperies or accessory items
   upholstering furniture
2. Artistic ----- sketching or organizing items of merchandise
   planning room decors
3. Clerical ----- filing catalogs and fabric swatches
   answering the phone
4. Social ------- getting along with others
   working harmoniously with all personnel

The area of home furnishings in which you are employed will determine which of these abilities are most important for success. For example, manipulative ability would be essential in drapery and upholstery workrooms, and artistic and clerical ability would be more necessary in interior design studios and department stores. The ability to get along with others is essential regardless of the place of employment.

The following check list includes traits which are essential to successful performance in any of the areas of employment as well as traits related to specific jobs within the field of home furnishings. As you read through the list, be honest in your answers to the items. Honest self-evaluation can be helpful in determining both strengths and areas in which improvement may be needed, and it will contribute to your success in the business world.

ASSIGNMENT:

Rate yourself on each of the items in the check list.

WHAT KIND OF HOME FURNISHINGS AIDE WOULD I BE?

	YES	SOMETIMES	NO
1. Am I well-groomed and neat in appearance?			
2. Am I tactful in my dealings with people?			
3. Am I able to take criticism and suggestions without feeling hurt?			
4. Do I like people and enjoy working with others?			
5. Am I willing to cooperate with others?			
6. Do I complete my share of the work to be done?			
7. Do I complete all tasks cheerfully, even those I dislike?			
8. Do I have the patience to do the tasks involved in (a) drapery construction? (b) upholstery?			
9. Am I careful and thorough as I work?			
10. Do I pay attention to details?			
11. Am I able to work both quickly and accurately?			
12. Do I work in a neat, orderly manner?			
13. Do I like to work with my hands?			
14. Do I have a flair for design?			
15. Do I know how to use color effectively?			

	YES	SOMETIMES	NO
16. Do I have good vision?			
17. Am I imaginative and creative in the use of fabrics and furnishings?			
18. Do I enjoy working with numbers and solving mathematical problems?			
19. Am I resourceful (able to find solutions to unusual decorator situations)?			
20. Do I believe it is important to do a process well even if the work does not show when the drapery or upholstered piece is completed?			
21. Do I take pride in a job well done?			
22. Do I continually try to improve my performance of the duties assigned to me?			
23. Do I have a sincere interest in the area in which I am employed?			
24. Do I have the desire to learn as much as possible about the area in which I am employed?			
25. Do I believe that all tasks, even routine ones, are important enough to require my best efforts?			

If you were able to answer more than twenty questions "yes," you are on your way to success as a home furnishings aide. If you had to check "no" to a number of the questions, start now to plan for improvement.

Select at least two areas in which you feel improvement is necessary and plan specific things you can do to make these changes. Report progress made on the plan you develop in carrying out this assignment.

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UNIT II-1

BUSINESS ASPECTS

SUBJECT: General Policies and Procedures

TASK: Familiarizes self with policies and procedures of business operation

OBJECTIVES: Be able to (1) describe general policies and procedures of the business establishment in place of employment
(2) recognize relationship between duties performed and flexibility needed to perform the duties
(3) plan a work schedule for a particular task in your present place of employment

POLICIES

It would be an interesting, but impractical, experience to have the opportunity of working in a variety of business establishments related to the area of home furnishings because each is operated differently. The policies vary, the types of work experiences are numerous, and the opportunities for learning are unlimited for the person who is ambitious and intelligent. In Unit I the job opportunities for the home furnishings aide have been listed and discussed. Now it is important for you as an employee to become familiar with the general store policies and services which your place of employment offers to its employees and customers.

Each business firm has a particular image which it expresses to the public. It may entice an exclusive clientele, or it may be more interested in serving the mass public. This image is expressed through:

1. Quality of sophistication or the general air of casual friendliness which is found in the employer-employee relationships
2. Advertising
3. Store and window displays
4. General type of merchandise
5. Services offered the public, such as unusual gift wrapping or complete interior design services

There are many factors which might influence the expression of the store image. Some store policies and services come from within the company itself. A small company will no doubt be operated by the owner or manager while a large concern will be governed by a board of directors. Regardless of who makes the store's policies, there are many decisions that have to be made. Some of these decisions have to do with methods of meeting price competitions, whether or not to give trading stamps, and types of "sales gimmicks" which will be used. Other decisions relate to employees, such as sick leave and vacations. Still others relate to customers and determine policies, such as whether or not the store will sell on credit or give approval on merchandise returns.

Legal policies or government regulations for businesses are mandatory. The employer or employee has no control over taxes or minimum wage laws. Employers can, however, make their own decisions in regard to the selection, training, and promotion of employees. Insurance and retirement benefits for employees are also determined by the employer. They also have control over general policies concerning community relations and civic responsibilities. You, as a home furnishings aide, should try to become as familiar as possible with these general policies of the business in order to feel a part of the organization and to develop loyalty to the firm and its employees. It will also enable you to do a better job of performing the duties assigned to you.

PROCEDURES

The ability to plan your work schedule so you will be able to accomplish what is expected of you in the time allotted will be appreciated by any employer. At first it may be helpful to write down the steps involved in performing a particular task and to think through the things related to the task that you need to know. Soon you will find yourself automatically thinking and working in an organized manner. An example of a plan for unpacking a crate of china follows:

Task: Unpacking a Crate of China

Steps to follow in completing the task	What you should know
1. Use a crowbar to pry up top boards in the crate. Remove all protruding nails with a claw hammer.	1. a. How to identify and use a crowbar b. How to identify and use a claw hammer
2. Check packing slip to determine contents of the crate.	2. How to interpret information on the packing slip
3. Carefully remove top layer of excelsior.	3. How much excelsior your employer wishes to save for future packing purposes
4. Remove each group of china carefully so pieces are not broken, count pieces, and check against packing slip.	4. How to recognize different sizes and kinds of pieces, such as bread and butter plates versus salad plates
5. Stack groups of china on nearby table in neat order.	5. How to stack china to avoid breakage

Steps to follow in completing the task — What you should know

6. Check carefully through all the excelsior to be sure you have not missed a small piece, such as the top of a sugar bowl.

7. Report to your employer all pieces broken in shipment or missing.

In addition to performing tasks in an organized, efficient manner, it is also important to be flexible in the performance of your duties. Something may happen which disrupts the usual work schedule, and you may be asked to do some extra task or help someone with his job. The ability to change your activity or line of thought quickly is a part of being flexible in your job.

QUESTIONS:

1. List two legal policies over which owners of a furniture store or drapery or upholstery workroom have no control.

2. List five general policies on which owners of retail establishments can make their own decisions.

3. List at least three factors which would express the image of a business to the public.

4. List five duties which might be expected of you as a home furnishings aide.

ASSIGNMENT:

Think over carefully the methods used and steps followed in performing one task which you were assigned during the past week at your place of employment. Make a job study plan (see p. A-12) of steps required to perform the task and of the information you needed in order to complete the task. List these as though you were going to have the opportunity of repeating the task so you may improve your methods of working.

UNIT II-2

BUSINESS ASPECTS

SUBJECT: Attitudes: What Difference Do They Make?

TASK: Works cooperatively with co-workers and accepts instruction and guidance from employer

OBJECTIVES: Be able to (1) discuss attitudes which contribute to success
(2) evaluate own attitude toward performing assigned tasks

Nearly everyone wants to be a success at something. Some set their goals too high or too low because they do not realize their own capabilities. Others set their goals too low because they are afraid they will fail. The important thing is to have a goal. Be realistic in that goal. In other words, have a good idea of what you are capable of reaching from the physical, mental, and financial standpoint.

Be flexible and patient in reaching your goal. When you start on the job as a home furnishings aide, you might be asked to unpack merchandise and record the necessary information on the price tag. At first this might seem like a menial task, but there is much that can be learned from this duty. If you will accept the responsibility for unpacking the merchandise carefully so none of it will be damaged, preparing the price tags carefully, and learning as much as possible about the merchandise while you are unpacking it, you will find you have acquired a new fund of knowledge and a new respect for your place of employment. Later when you advance to a more creative task, such as organizing a store window arrangement, you will be more likely to remember the particular items you unpacked and perhaps find ways of working them into the arrangement. Still later, when you have reached your goal as an interior designer, you will find you know much more about your merchandise because you have "lived with it" through all of your training years.

In the above discussion, you can see the value of perserverance toward your goal. Be patient; you cannot jump from the role of home furnishings aide to that of interior designer in a few months' time. The important thing is to do the best job you can today and let tomorrow take care of itself!

What are some of the factors which contribute to doing the best job you can today?

1. One of the most important factors is a positive work attitude. Show enthusiasm and willingness to learn in whatever you do. Listen to

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instructions carefully. Sometimes on a difficult job, instructions need to be repeated or you need to ask questions. Do not, however, expect to have instructions repeated each time you do the same job, or do not ask the same questions repeatedly. Everyone makes mistakes, occasionally, but try not to make the same mistake twice. When mistakes are made, try to make your errors work to your advantage. In other words, be glad you have the opportunity of using your initiative to change your method of working so the result will be a job well done.

2. Learn to get along with people. You have to first understand yourself before you can understand others. Look for something to like in others. Be interested in people and they will be more inclined to be interested in you. Get acquainted with your employer or supervisor and learn what is expected of you.

3. Work hard. There is no smooth or easy way to success.

4. Know your own capabilities so you know how to accept particular responsibilities. Remember, however, the person who always says, "I'll try," instead of "I can't" is going to be the one who is more successful in reaching his goal. Show courage and a venturesome spirit.

QUESTIONS:

1. a. What is a "positive work attitude"?
   b. How can this be expressed?

2. What is necessary before you can learn to get along with others?

3. Why should a young person who wishes to make a career in the field of home furnishings be willing to start in the receiving room of a furniture store or in the workroom of a drapery department?

ASSIGNMENT:

Write at least a one-page paper answering the following questions:

What is your career goal after being a home furnishings aide?

What physical, mental, or financial factors may help or limit you in reaching your goal?

What steps are you willing to take to offset any limiting factors?

What are your attitudes toward your job?

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UNIT II-3

BUSINESS ASPECTS

SUBJECT: Clerical Responsibilities

TASKS: Answers telephone and performs some clerical duties when necessary

Organizes and files sample catalogs

Marks new merchandise with necessary information

Marks price tags for sale items

Assists in organizing merchandise in preparation for taking inventory

OBJECTIVES: Be able to (1) evaluate personal telephone etiquette
(2) describe the number and color systems used for filing catalogs at place of employment
(3) list reasons for filing catalogs in an organized manner
(4) apply procedure for coding information on price tags
(5) identify information needed on merchandise tags for customer information
(6) solve problems related to figuring and marking price tags for sale items
(7) describe the need for taking inventories

TELEPHONE ETIQUETTE

The following information may be helpful in evaluating one's telephone etiquette as a home furnishings aide:

1. Answer promptly. Be ready to talk as soon as you pick up the receiver. Speak directly into the phone in a normal voice. Hold mouthpiece about one inch from mouth. Enunciate clearly. A smile or frown can be detected by the person who is talking with you on the phone.

2. Identify yourself. Give the name of your firm, followed by your name. Instructions may vary at each firm or department in which you are employed.

3. Take calls for others courteously. If the person called is unable to answer the phone, give sufficient explanation such as, "I am sorry, Mrs. Franklin is talking on another line." Offer a choice between waiting and having the call returned. For example, "Would you care to hold the line or may I ask Mrs. Franklin to return your call?" Another important rule is to WRITE ALL INFORMATION DOWN. Do not trust your memory--you might not be around to deliver a verbal message!

4. Take messages accurately. Keep pad and pencil available for taking messages. Request, rather than demand information, i.e., "May I tell her who is calling?" Repeat information to make sure it is correct. Be sure to write down the time of the calls, especially if the person called for is out of the office.

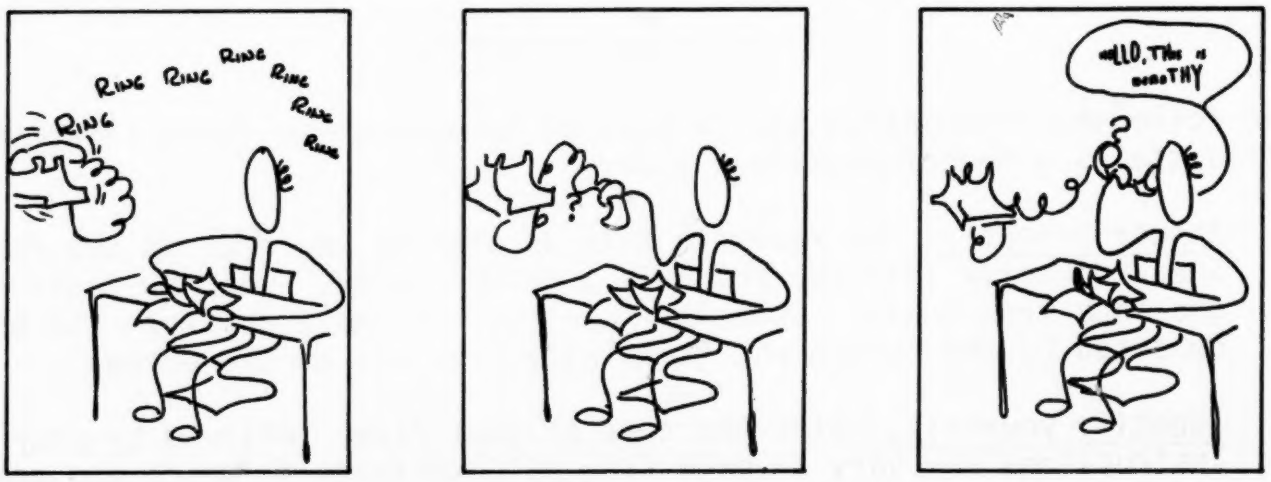
5. Handle complaints tactfully. When you answer the phone, you represent your employer. Adopt a pleasant, helpful attitude. Listen carefully and remain calm and friendly. Avoid blaming others or taking matters personally. If mistakes are made, apologize. Be ready to give information or assistance. Examples: "I am sorry if there has been some mistake, but Mrs. Franklin has been unable to return your call. Could someone else assist you?"

Guidelines for a successful telephone personality:

1. Use a moderate rate of speech.
2. Speak distinctly.
3. Choose the right word.
4. Use a normal conversational tone.
5. Avoid a monotonous voice.
6. Use proper emphasis.
7. Use low pitched tone.
8. End calls pleasantly.

QUESTIONS:

1. List four mistakes in telephone etiquette evident in these three cartoons:


RING RING RING RING RING RING RING
HELLO, This is DOROTHY

Impatient phone

Receiver lifted, time passes...

Speaks.

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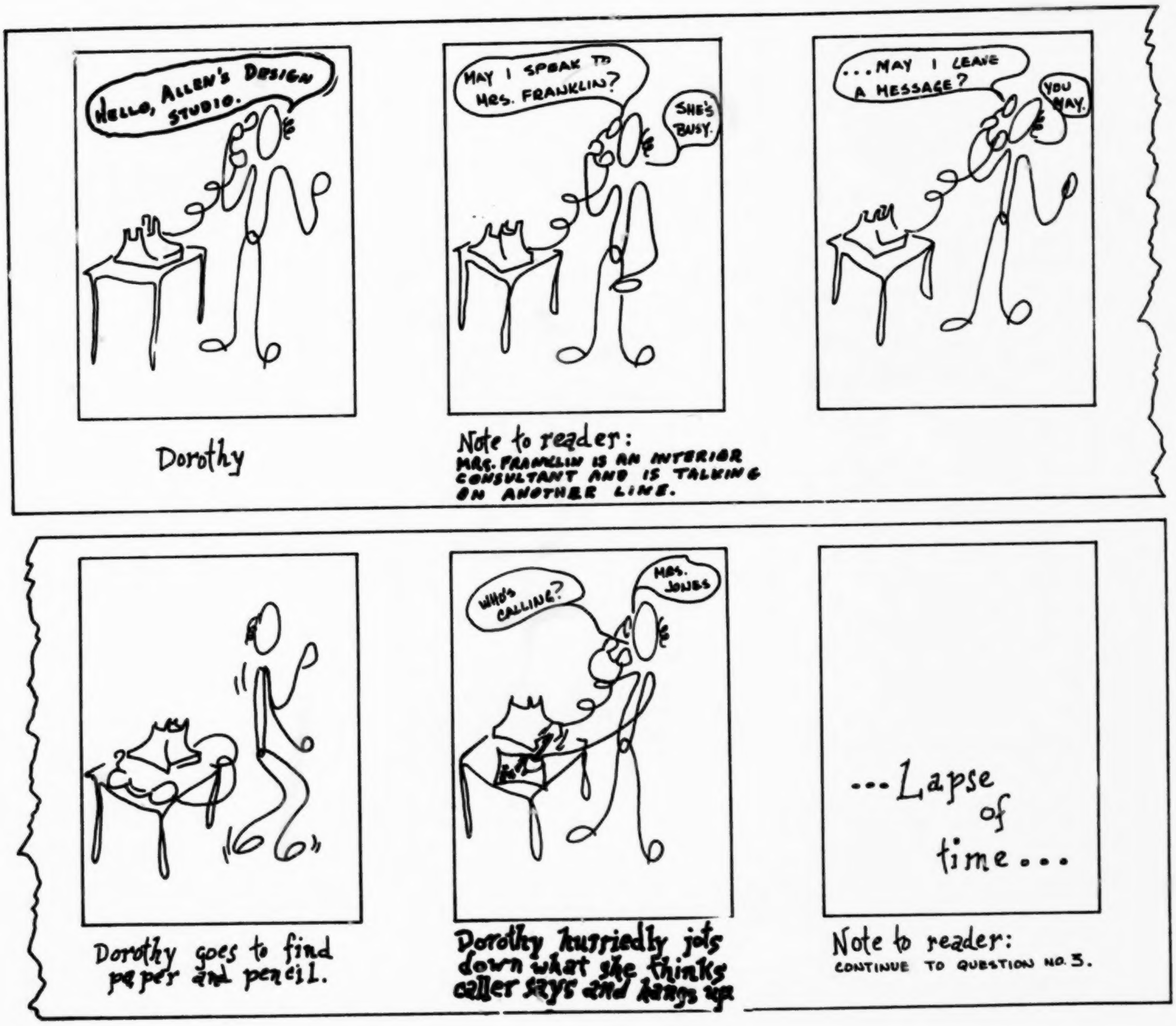
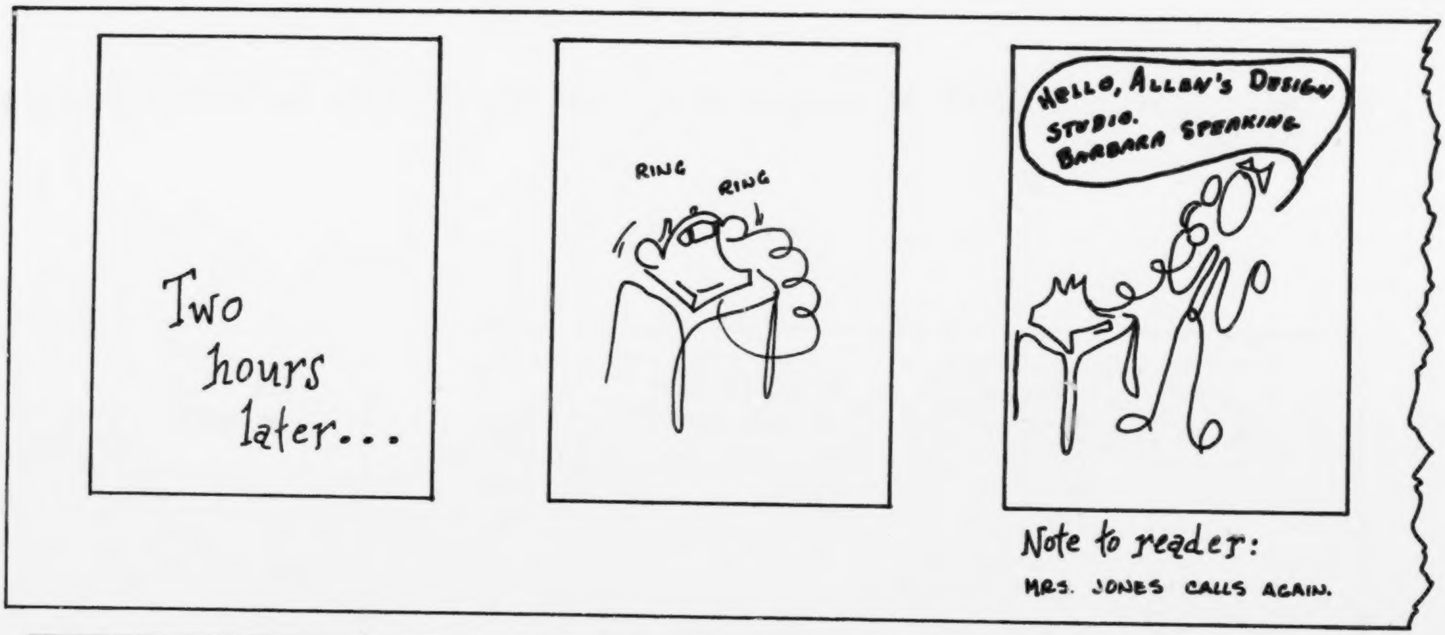
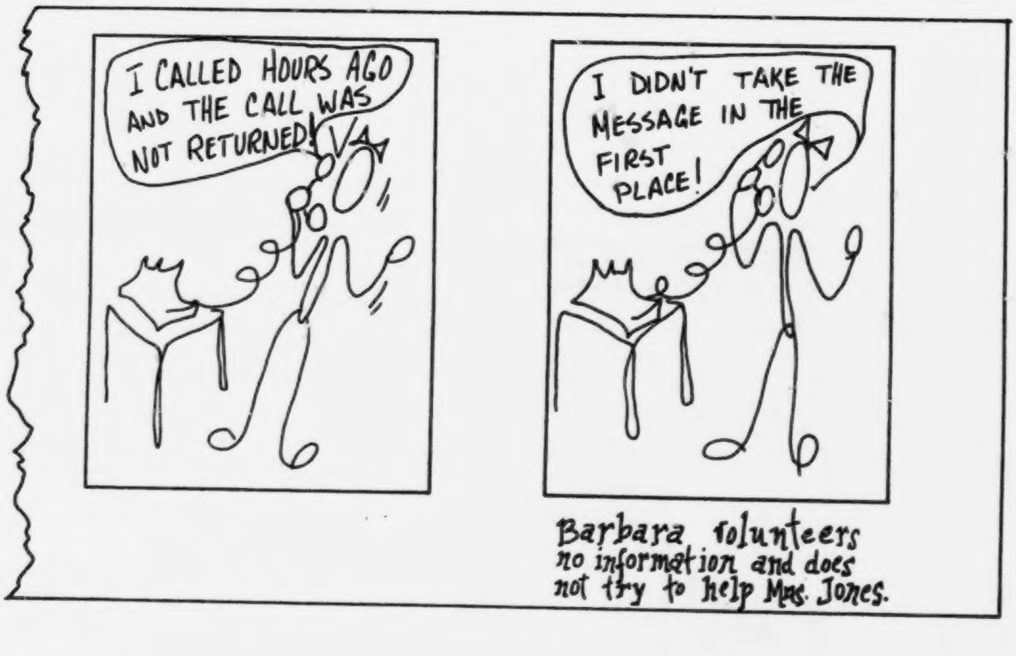
2. What seven rules of telephone etiquette are omitted in the cartoons below?


HELLO, ALLEN'S DESIGN STUDIO.
Dorothy
MAY I SPEAK TO MRS. FRANKLIN?
SHE'S BUSY.
Note to reader:
MRS. FRANKLIN IS AN INTERIOR CONSULTANT AND IS TALKING ON ANOTHER LINE.
...MAY I LEAVE A MESSAGE?
YOU MAY.
Dorothy goes to find paper and pencil.
WHO'S CALLING?
MRS. JONES
Dorothy hurriedly jots down what she thinks caller says and hangs up
...Lapse of time...
Note to reader:
CONTINUE TO QUESTION NO. 3.

3. What three rules of etiquette are omitted in these five cartoons?


Two hours later...
RING RING
HELLO, ALLEN'S DESIGN STUDIO. BARBARA SPEAKING

Note to reader:
MRS. JONES CALLS AGAIN.


I CALLED HOURS AGO AND THE CALL WAS NOT RETURNED!
I DIDN'T TAKE THE MESSAGE IN THE FIRST PLACE!

Barbara volunteers no information and does not try to help Mrs. Jones.

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ASSIGNMENT:

Using "telephone kits" available through the local telephone company, practice answering the phone properly for the following types of incoming calls. With the help of your teacher and/or a classmate, rate yourself with the chart below.

1. Routine call to drapery workroom.
2. Caller who requests information, which will take some time to find, about the amount due on her account.
3. Call which must be transferred to the manager.
4. Caller who has a complaint about the way in which her draperies hang.
5. Caller who wants to leave a message for the manager.
6. Caller who wishes to speak to the interior consultant.

CHECK YOUR TELEPHONE PERSONALITY[1]

	Excellent	Good	Fair	Poor
1. Uses normal conversational tone of voice				
2. Speaks distinctly				
3. Talks at moderate pace				
4. Uses correct choice of words				
5. Has proper inflection (rise and fall) of voice				
6. Gives information clearly and accurately using proper emphasis				
7. Maintains low pitched voice				
8. Ends call pleasantly				

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[1] Adapted from "Telephone Pointers" Southwestern Bell Telephone System.

FILING AND PRICING

The following list of clerical responsibilities might be expected of the home furnishings aide, depending upon the type of firm where she is employed:

1. Filing sample swatch books and catalogs
2. Marking retail prices in swatch books
3. Deleting from the file all discontinued merchandise, such as particular fabric patterns or furniture styles
4. Typing letters to suppliers, clients, or newcomers in the city
5. Addressing direct-mail advertising literature
6. Filing paid invoices
7. Preparing price tags
8. Preparing price tags for special sale items
9. Counting merchandise inventories

The field of merchandising is composed of a wide variety of tasks, many of which are simple clerical responsibilities but which are as important as the glamorous task of selling a roomful of furniture. They need to be performed as accurately and with as much care as one would give to the selection of the furnishings for that roomful of furniture.

In an interior design firm, there are many cataglogs for furniture, accessory, lighting, and miscellaneous items which must be kept in order. When catalogs are filed in an organized way, it is easy to find any information requested by customers in a brief amount of time. When catalogs are out of order or missing, the customer may become impatient or irritable, resulting in a lost sale. Thus, the job of organizing and filing catalogs and samples is an essential one in the overall operation of the business.

When you are asked to file catalogs, be sure you study the filing system carefully to determine what system has been used. For instance, some firms like to use a completely alphabetized system so that every supplier is listed alphabetically according to the first name in the firm name. Herman Miller Furniture Company would be filed under "H."

Other firms like to subdivide the catalogs so that all the furniture catalogs are together with folder tabs of one color, and all the lighting catalogs are together, with the folder tabs of another color. Then the folders are filed alphabetically under each subdivision. Still other firms like to have one file for all the catalogs with retail prices in them and another file will all the wholesale prices in them so the client sees only the retail prices when thumbing through the catalog to special order some item of merchandise. An additional task in filing is to discard old copies of the catalogs when the new ones arrive.

Swatch books, rug and tile samples, wood finishes, and fabric lengths are always a problem to keep organized. A customer is usually in a hurry when shopping, but wants to see the whole assortment of samples that are available for her particular purpose. After she has left the shop, it looks most unsightly if the interior designer has not had time during the presentation to stop and put away the sample books or fold the fabric lengths. The home furnishings aide can be of assistance in keeping these items filed properly. They are usually filed according to the name of the manufacturer or supplier, but fabric lengths might be organized according to the texture; for instance, sheer casements could be on one shelf, printed drapery on another shelf, velvets on another, and upholstery fabrics on another.

Listen carefully when the filing system is explained so you can file the items correctly and quickly. If you are asked to delete discontinued items from the catalogs, be sure to notice how they are listed. If they are listed according to number, such as #053665, make sure that you delete the correct number. It is so easy to make a mistake when the numbers are long.

One clerical task which you may be asked to do is to mark merchandise tags, showing (1) the retail price, (2) the wholesale price, and (3) date received. The last two items are usually printed or written in code. It is important that these tags be accurate. They contain a great deal of information usually in a very small space. Accuracy in marking tags helps the self-service customer, prevents sale of merchandise at the wrong price, guards against customer complaints, and provides information for inventory purposes.

In marking the information on the price tag, it is customary to put the original or wholesale price in code. This is usually done by using a ten letter word which is composed of ten different letters and assigning each letter a different number. For instance:

B	A	C	K	G	R	O	U	N	D
1	2	3	4	5	6	7	8	9	0

If an item cost $10.95, the code would be BD.NG. In the firm where you work, you will probably not know how the letters for the wholesale price are arrived at, as each firm uses a different code. Do be sure, however, that you write the code given you very accurately on the tag.

It is important many times to know how long an item has been in stock so the merchant can push a more rapid turnover of stock. The code that is frequently used to denote date of purchase is arrived at by giving each month a number from 1 to 12 or a letter from A to L and each year a letter from Z backwards as follows:

January	A or 1	July	G or 7
February	B or 2	August	H or 8
March	C or 3	September	I or 9
April	D or 4	October	J or 10
May	E or 5	November	K or 11
June	F or 6	December	L or 12

If 1965 was the year the store opened, the following code would be used:

1965 - Z, 1966 - Y, 1967 - X, 1968 - W, 1969 - V, 1970 - U

An article which was purchased in June of 1968, therefore, would be labeled FW or 6W.

The home furnishings aide may be asked to help make sale tags for special sales. Sometimes the manager may list a particular price to put on the tag. Other times one group of merchandise may be reduced 10% or another group reduced 25%, 33-1/3%, or even 50%. Be sure any information you put on tags is written plainly and that there will be no danger of a customer mistaking the price. Among the questions and assignments at the end of this unit are some practice problems in preparation of sale prices.

Every merchant needs to keep an accurate inventory of his stock. Some merchants take a yearly or semi-yearly inventory in order to prepare their financial statements for credit purposes and to familiarize themselves with the various items left in stock and those which need to be ordered. Some merchants keep a "running inventory." In other words, whenever an item is sold and listed on the sales slip, it is checked off on the inventory. A relatively small firm can keep an inventory of this kind, but it keeps one person busy checking each day's sales slips. Usually a home furnishings aide would not be expected to assist with keeping a "running inventory" up-to-date, but she might be asked to help count items for a yearly or semi-yearly inventory. In this case it is most important that all items be counted accurately in order to get a complete check. This is one way of getting the stock organized at the end of the year and ready to start a new year with the stockroom neat and orderly, and the items on the sales floor brought to mind once more.

QUESTIONS:

1. Using the word DUPLICATES as a code word, write the code for an item which costs $25.90.
2. If an item was purchased in January, 1969, what are two ways in which the code might be written?

3. a. An item retails for $344.75. It is to be reduced by 25% for sale. What would be the sale price?
   b. If the item is to be reduced 33-1/3%, what would be the sale price?

4. What three kinds of information are usually recorded on price tags?

5. Why is it important to keep catalogs and samples filed in an organized manner?

6. Why are yearly or semi-yearly inventories made? (Give three reasons)

ASSIGNMENTS:

I. If you have access to the catalogs; swatch books; rug, tile, and wood samples; and fabric lengths where you are employed, describe the way in which each is filed.

II. Choose an item of merchandise with which you might be familiar as a consumer and also as a home furnishings aide. If you were responsible for inspecting incoming goods, for what features of the item would you look?

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UNIT III-1

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Elements of Design

TASK: Assists in store and window arrangements in china, fabric, furniture, wallpaper, and accessory departments

OBJECTIVES: Be able to (1) list the elements of design
(2) identify characteristics of elements of design
(3) discriminate between poor and good uses of design elements in given situations

REFERENCE: Craig, Hazel Thompson and Rush, Ola Day. Homes with Character. Boston, Massachusetts: D.C. Heath and Company, 1962. pp. 101-104.

Our experiences mold our lives in a variety of ways. They give us an opportunity to grow, to become different selves, and give to each of us an inner excitement and satisfaction of accomplishment. In the experiences one has as a home furnishings aide, problems of organization involving the "elements of design"--line, shape, space, color, and texture--are encountered. Every item one examines, every grouping one makes involves an organization of these elements. In some designs, the element of line may be most dominant or strongest. In others, the element of shape attracts more attention; while in still others, it may be color which is most exciting.

This design or organization of the elements may be either basically for use (utilitarian) or for beauty or enjoyment (aesthetic pleasure). But whatever the function may be, the same elements of design are assembled.

STRUCTURAL AND DECORATIVE DESIGN

The first consideration is that of determining the structural shape or form of the item. If it is to have a utilitarian or useful function, consider very carefully the humanizing factors of the design. Humanization is applying simple, common sense to structural design. It is an effort to make an item practical for the majority of persons who will be using it.

For example, what are some of the questions that might be asked when evaluating the structural form of the mug (see Figure 1) in terms of humanization? In other words, what can be done to make the design for a ceramic mug practical for use when serving a beverage?

1. Must it be held as a teacup or is the handle shaped so one may grasp it firmly with the thumb on top, one finger through the handle, with no upward curve of the lower part of the handle to cause the third finger to slide upward against the hot mug?
2. Are the sides sufficiently straight to prevent dribbling and to allow one to drink comfortably?
3. Is the mug sufficiently high and narrow enough at the top to prevent the beverage from cooling too quickly?

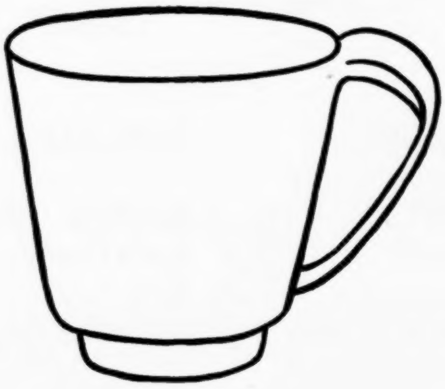

Figure 1.

4. Are the sides sufficiently straight to prevent the beverage from splashing overboard?
5. Is the base sufficiently sturdy so that it rests securely in the saucer or plate designed for it?
6. Is the handle molded as a part of the mug or attached separately to the "bowl" of the cup?

Besides these points which are related specifically to the use of the mug, one must also ask:

1. Is the overall shape one which is pleasing aesthetically? Can a graceful rhythm be seen in the lines which form the structural design?
2. Does the design express creative thinking on the part of the designer?

If all these questions can be answered "yes," the resulting design of the mug should be one which will be especially practical for continued use.

The structural design of an object may be a flat two-dimensional shape, or a three-dimensional form, as in the case of the mug. An example of a situation in which structural design needs to be considered is when selecting a wallpiece. The background shape of the wallpiece needs to be in proportion with the area in which it is to fit, and it needs to be satisfactory for use on a flat wall space. Wall spaces which are tall, narrow areas between a doorway and a window grouping, for example, need a tall, slender wallpiece so it will harmonize with the wall area on which it will be hung. On the other hand, the wall space may be a broad area over a long sofa and tables. In this situation, the wallpiece needs to be broad horizontally to harmonize with the shape of the wall space.

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The decorative design of an object is what is done to the surface of the structural shape. Not so much "humanization" enters into the planning of decorative design. An example of decorative design is shown on the same mug which was used to illustrate structural design (see Figure 2). The main concern in decorative design is to plan an organization of the elements of design so that they harmonize with (1) the structural shape, (2) the materials and processes used, and (3) the purpose for which the item will be used.

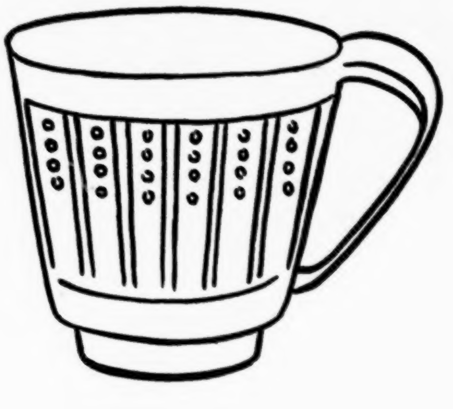

Figure 2.

The relationship between decorative design and use of the item is explained in the following example. The top of a copper box might have a beautiful relief design on it which does not interfere with its use, but the same design on a tray would interfere with its use for setting tumblers flat on the surface. A semi-three-dimensional design, such as a relief made of wood scraps or cast metal forms, or a hooked piece with several heights of yarn loops, would be most appropriate for a wallpiece. The use that will be made of the article will determine the extent of the height of a three-dimensional decorative design.

ELEMENTS OF DESIGN

A study of plants and trees gives some excellent examples of the elements of design. Nature provides abundant examples of variation in the elements of design. Some leaves, like iris and tiger lilies, emphasize the element of line in their tall, stately slenderness (see Figure 3).

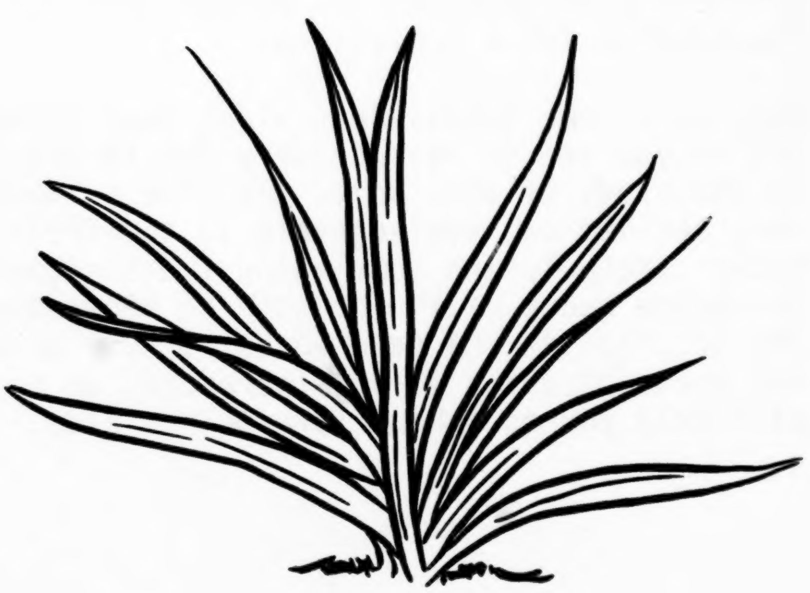

Figure 3.

Some, like water lilies, emphasize the element of shape and are more round, smooth, and simple in contour (see Figure 4). Others, like woodvine and oak, have jagged, sharp, pointed fingers and are quite decorative in shape.

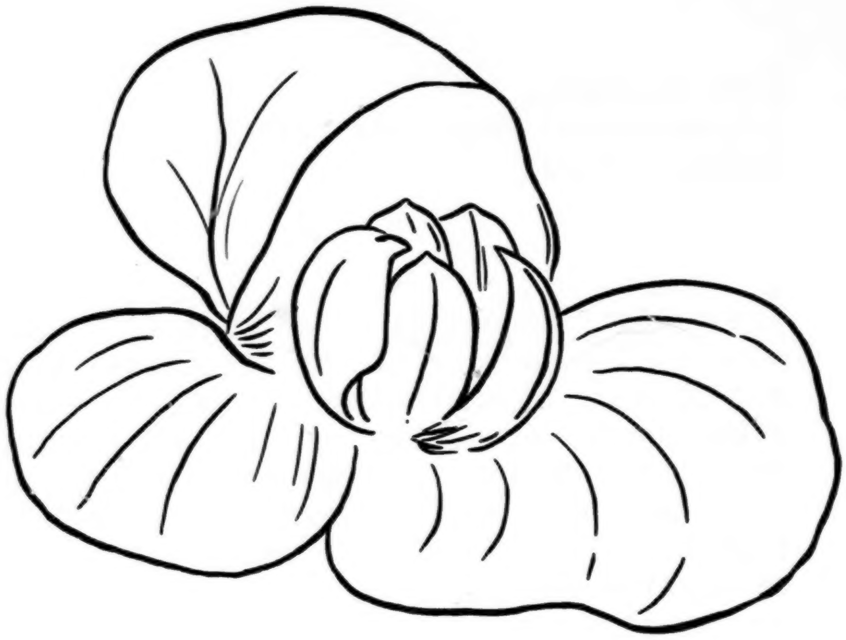

Figure 4.

Differences in texture can be discovered in African violet leaves, which are thick and fuzzy, and cacti, which are usually prickly (see Figure 5). Mushrooms are soft and spongy.

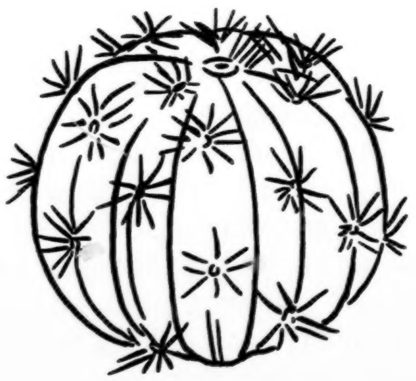

Figure 5.

Everywhere a change of color is evident in the sky, grass, rocks, soil, plants, and flowers. The study of art in nature could provide one with a lifetime of physical and mental activity if one would choose it for inspiration for a profession.

You, as a home furnishings aide, need a thorough background in the study of art if you are to advance very far in the profession of interior design. In the study of this unit, the time is much too short for you to become very skilled or knowledgeable in the field of art. By reading the references carefully and completing the assignments, however, you should begin to become aware of the breadth of knowledge available. In most instances, the material in the references is very general so it could be applied to all areas of art. It is, therefore, up to you to invent ways in which it will help you as a home furnishings aide.

Home Economics
Instructional Materials Center
Lubbock, Texas

III-1

ELEMENT OF LINE

REFERENCES: Beitler, Ethel Jane and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 57-75.

Craig, Hazel Thompson, and Rush, Ola Day. Homes with Character. Boston, Massachusetts: D.C. Heath and Company, 1962. pp. 99-101.

QUESTIONS:

1. According to Beitler and Lockhart, what are four purposes of lines?

2. Which of the purposes of lines is referred to in the following statement: "The narrow end of the room appeared wider when a floor to ceiling window was covered with solid color draperies and a valance, which extended the full width of the window."

3. What is the general effect in a room of (a) predominantly curved lines? (b) predominantly straight lines?

ASSIGNMENTS:

I. Find at least three magazine illustrations in which you feel the element of line is more evident than any other element. It might be the design of a fabric, the lines of a piece of furniture, the decorative design on an accessory item.

II. List six words which might be used to describe the characteristics of the lines used in the illustrations selected for assignment I, such as: wavy, scalloped, zigzag, vertical, horizontal, diagonal, thick, thin, smooth, fuzzy, long, short, dainty, bold.

ELEMENT OF SHAPE

REFERENCE: Beitler, Ethel Jane and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 87-112.

QUESTIONS:

1. What is the structural shape of an object?
2. What is the decorative design of an object?.
3. How are decorative designs classified?

ASSIGNMENTS:

I. Study the questions pertaining to the selection of a mug as stated in the discussion material in the first part of this unit. Assume you have been asked to select an ash tray to be used on a thirty inch square walnut table beside a long, heavily tufted sofa which is upholstered in a solid color (neutral) linen with a rough texture. List at least six questions you might ask yourself in evaluating your selection of the ash tray.

II. Clip three illustrations from magazines to show examples of pleasing structural shapes of items for the home. These might include examples of tableware, lamps, vases, or other items.

III. Clip an illustration from a magazine of a satisfactory printed fabric for drapery purposes. Remember that the design should be flat (two-dimensional), compact, and continuous in effect, so that one is more conscious of the allover pattern than of the individual units of which the pattern is composed.

IV. Clip three examples of decorative designs from magazines to illustrate realistic, abstract, and non-objective types of design. Label each.

ELEMENT OF SPACE

REFERENCE: Beitler, Ethel Jane and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 117-131.

QUESTIONS:

1. List two examples of basically two-dimensional designs found in home furnishings.
2. List two examples of basically three-dimensional designs found in home furnishings.
3. How might the element of line be used to create the effect of more space in an area which appears too narrow or too wide?

ASSIGNMENT:

Clip illustrations from a magazine to show
- a. a "bird's-eye" view of space as though you were in an airplane looking down on an area.
- b. a scene in which the objects in the foreground are bright and clear and those in the background are hazy, showing more distance.
- c. a spacious effect.
- d. a crowded effect.
- e. optical illusions which express impressions of space.

ELEMENT OF COLOR

REFERENCES: Beitler, Ethel Jane, and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 135-152.

Craig, Hazel Thompson, and Rush, Ola Day. Homes with Character. Boston, Massachusetts: D.C. Heath and Company, 1962. pp. 114-125.

Stepat-De Van, Dorothy, Introduction to Home Furnishings. New York, New York: The Macmillan Company, 1968. pp. 132-140.

QUESTIONS:

1. What are the three primary hues according to the Prang color theory?
2. What are the three secondary hues?
3. What are the six intermediate hues?
4. a. What are the three dimensions of color?
   b. Explain each of the dimensions of color.
5. How do colors affect the apparent size of a room?
6. What effect on feelings and activity do cool hues and low intensities usually have on most persons?

ASSIGNMENTS:

I. Clip from a magazine rectangles of two colors and describe each in terms of hue, value, and intensity.

II. a. Clip an example of a room which gives a feeling of warmth and activity.
    b. Clip an example of a room which gives a feeling of coolness and quietness.

III. Clip examples of at least four of the different types of color schemes. Label each.

IV. Find examples of colors that could be used for the walls in
   a. a large, sunny room.
   b. a large, dark living room.
   c. a small, sunny bedroom.
   d. a small, dark bedroom.
   Explain reasons for your selection of colors.

V. Find a picture, drapery fabric, or wallpaper design and plan a color scheme for a room using the colors in the item you selected.

ELEMENT OF TEXTURE

REFERENCES: Beitler, Ethel Jane and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 155-173.

Stepat-De Van, Dorothy. Introduction to Home Furnishings. New York, New York: The Macmillan Company, 1968. p. 45.

QUESTIONS:

1. What two senses are used most in becoming aware of textures?

2. a. What visual texture does printed linen seem to have?
   b. quilted velveteen?

3. List at least three textural qualities you would look for in a satisfactory upholstery fabric.

4. What two textural qualities would you look for in a satisfactory drapery fabric?

ASSIGNMENTS:

I. A. From a magazine clip an example of a room which would illustrate the following statement: "Textures should be selected for unity of idea or theme or for use or function that is made of them, rather than for their similarity or contrast of texture." For example, a room to be used by a teenage girl might be planned around the idea of youthfulness and an interest in outdoor athletic activities.

   B. Write a brief paragraph to explain how your picture illustrates the idea and/or use to be made of the room.

UNIT III-2

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Principles of Design

TASK: Assists in store and window arrangements in china, fabric, furniture, wallpaper, and accessory departments

OBJECTIVES: Be able to
(1) list the principles of design
(2) identify factors for using principles of design
(3) discriminate between good and poor applications of design principles

Some authors place great importance on discussions of the elements, but very little on the principles of design. Other authors do just the opposite. Regardless of their importance, it is quite evident that one needs some aids in organizing the elements of design in a manner that is both functional and aesthetically pleasing to the one who is going to use the design. These aids are called the principles of design.

The principles of design suggest to the designer possible arrangements which have proven in the past to be appealing to the average person for a longer period of time. The principles of design are not, however, a set of rules which will never fail. They help to make the design seem to make more sense, to be more clear or understandable, to communicate more readily, and to provide more satisfactory stimulation to the viewer. How can we succeed in developing this "order" in a room interior? A study of the principles of design will help in answering this question.

PROPORTION

REFERENCES:

Alexander, Mary Jean. Decorating Made Simple. Garden City, New York: Doubleday and Company, Inc., 1964. pp. 14-16.

Beitler, Ethel Jane and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 25-37.

Craig, Hazel Thompson and Rush, Ola Day, Homes with Character. Boston, Massachusetts: D.C. Heath Company, 1962. pp. 105-107.

QUESTIONS:

1. According to Beitler and Lockhart, with what four factors is the principle of proportion concerned?

2. In terms of scale, what type of drapery design would be appropriate for use with
   a. delicate, curved-line furniture?
   b. simple, straight-line furniture?

3. Describe three ways in which interest might be achieved in an allover stripe pattern.

4. If one wishes a group of pictures to be seen as one, should they be placed together or far apart on the wall?

5. What is the difference between proportion and scale?

ASSIGNMENTS:

I. Clip from a magazine an illustration of a furniture grouping in which you consider the scale pleasing. Give reasons for your selection.

II. Clip from a magazine a picture of a table lamp with pleasing proportions.

III. Sketch two or three examples of interesting space divisions. Explain the guides you followed in dividing the spaces.

BALANCE

REFERENCES: Alexander, Mary Jean. Decorating Made Simple. Garden City, New York: Doubleday and Company, Inc., 1964. pp. 17-19.

Beitler, Ethel Jane and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 38-42.

QUESTIONS:

1. State two main types of balance and briefly explain each.
2. What type of balance is used most often in today's contemporary home?
3. When would the ceiling of a room seem top heavy?
4. What categories of colors create a feeling of weight?

ASSIGNMENT:

Clip magazine illustrations which show an example of each type of balance used in a room arrangement.

RHYTHM

REFERENCES: Alexander, Mary Jean. Decorating Made Simple. Garden City, New York: Doubleday and Company, Inc., 1964. pp. 19-20.

Beitler, Ethel Jane and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 47-52.

QUESTIONS:

1. What are three basic methods by which rhythm may be achieved?
2. Which is more dynamic--repetition or progression?
3. If one has on a sofa six throw pillows all the same size and shape, what could one do to the arrangement to produce rhythm without monotony?

ASSIGNMENTS:

I. Clip a magazine illustration showing an expression of pleasing rhythm in the arrangement of furnishings. How has the rhythm been achieved?

II. Clip a magazine illustration showing continuous line movement which is not confusing.

EMPHASIS

REFERENCES: Alexander, Mary Jean. Decorating Made Simple. Garden City, New York: Doubleday and Company, 1964. pp. 21-23.

Beitler, Ethel Jane and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 42-47.

QUESTION:

1. In a living area, what architectural features or what furnishings might be made the point of emphasis?

ASSIGNMENTS:

I. Clip a magazine illustration in which you feel the principle of emphasis has been well applied. List the items emphasized in their order of importance.

II. Try to find an example in a magazine illustration of a room which seems confusing due to the lack of emphasis. How would you improve it?

HARMONY

REFERENCES: Alexander, Mary Jean. Decorating Made Simple. Garden City, New York: Doubleday and Company, Inc., 1964. pp. 5-7.

Beitler, Ethel Jane and Lockhart, Bill C. Design for You. New York, New York: John Wiley and Sons, Inc., 1969. pp. 52-54.

Craig, Hazel Thompson, and Rush, Ola Day. Homes with Character. Boston, Massachusetts: D.C. Heath and Company, 1968. pp. 112-113.

ASSIGNMENT:

Clip a magazine illustration and explain how harmony has been achieved by means of the application of each of the principles of design.

ASK YOUR TEACHER FOR PART I OF UNIT TEST III.

UNIT III-3

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: China Department

TASKS: Assists in store and window arrangements for china department

Fills out cards for bridal selections and arranges bridal table settings in the china department

OBJECTIVES: Be able to (1) identify principles involved in selecting and coordinating tableware, flatware, glassware, and linens
(2) plan a window and/or store arrangement using objects from china department
(3) evaluate self in terms of ability to accept suggestions from supervisory personnel
(4) plan a table setting based upon a given bridal selection including the bridal display card
(5) identify reasons for keeping customer files current

REFERENCES: Craig, Hazel Thompson and Rush, Ola Day. Homes with Character. Boston, Massachusetts: D.C. Heath and Company, 1962. pp. 280-289.

Hidden Value Series. Fashions in Dining. Chicago, Illinois: Sears Consumer Information Services, Department 703--Public Relations, Sears Roebuck and Company.

In working as a home furnishings aide, you probably will not be expected to work with customers and actually sell various forms of tableware. But you may be asked to select from the variety of merchandise in the store dishes, flatware, glassware, table linens, and accessories which could be arranged attractively together on a table. It is important that you become familiar with whatever merchandise patterns your employer has available and be able to combine them harmoniously. The information you have studied about the principles of design can be applied to this task.

Some store supervisors will expect you to arrange the table according to strict traditional "rules." Others will allow you more freedom in combining unusual colors, textures, and shapes. Be sure to check with your supervisor on your ideas before you go too far with your arrangements.

Cooperate with her willingly in whatever changes she suggests. Remember that each store tries to sell merchandise different from that in other stores, and each is eager to display the particular merchandise it has available. It is not up to you to judge the merchandise as good design or poor, but it is your responsibility to do the best you can with whatever is available.

Whether you are making the selections of tableware or using the various patterns suggested to you by your supervisor, be sure to consider the various principles of design. Following are some examples of ways in which the principles of design can be applied to table arrangements.

1. Proportion

   a. Keep the scale of the china, glassware, and flatware consistent.
   b. Keep the height of the centerpiece low enough for people seated at the table to see over it.
   c. Use a long narrow strip of fabric along the center of the table to create the illusion of a longer table (see Figure 6).

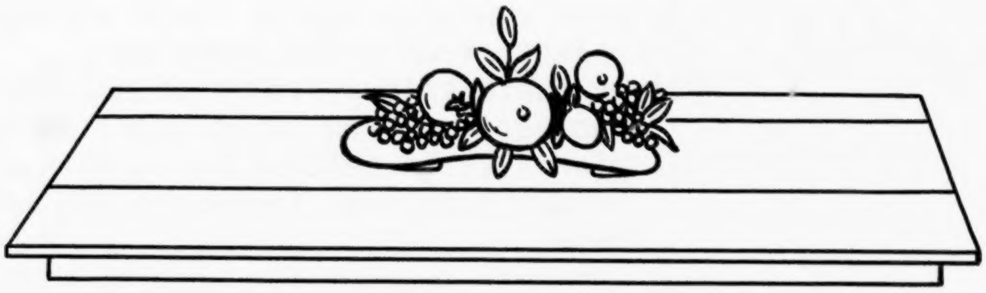

Figure 6.

2. Balance

   a. For a formally balanced arrangement, place the centerpiece in the center of the table with identical place settings on either side and/or at the ends of the table (see Figure 7).

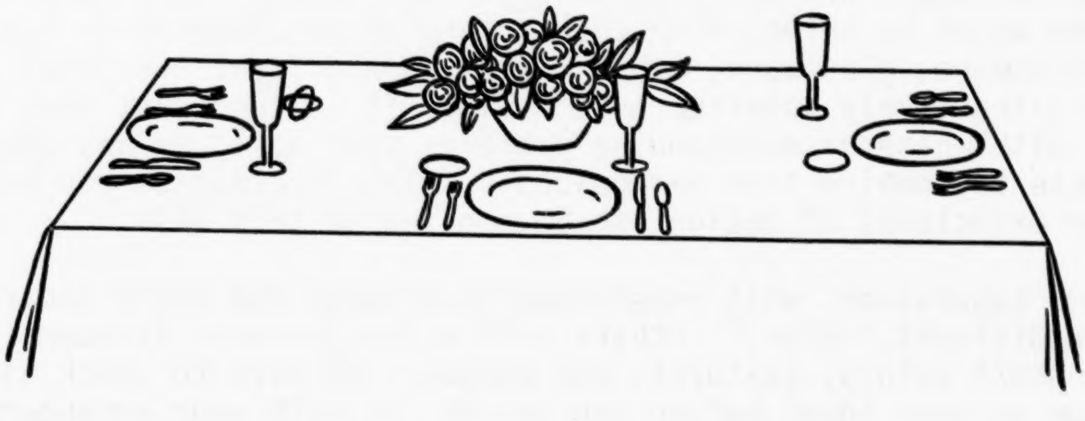

Figure 7.

b. For an informally balanced arrangement for a buffet or tea table, place the centerpiece closer to one end with the coffee or tea service at the other end and the flatware and serving dishes arranged in between (see Figure 8).

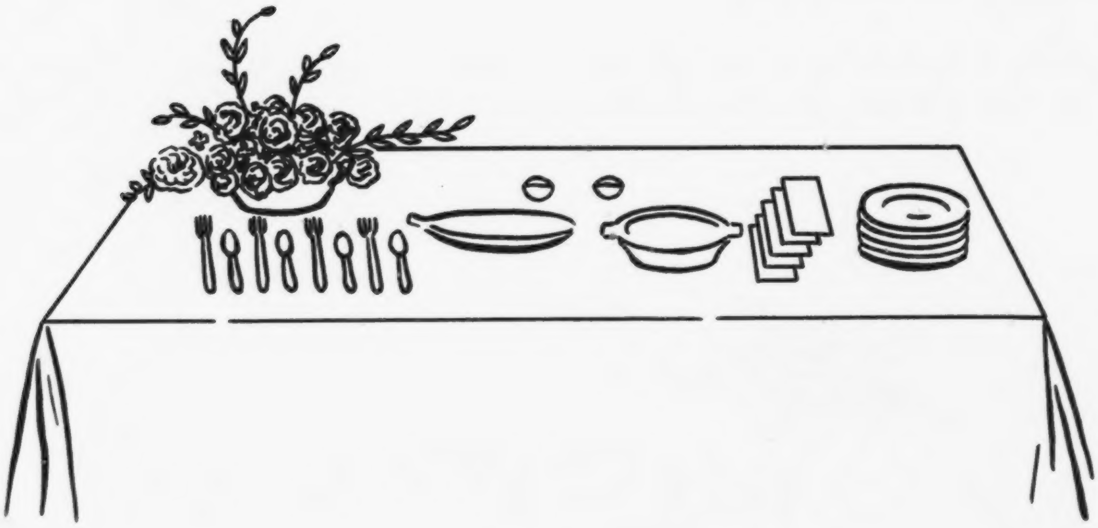

Figure 8.

3. Emphasis

   a. Emphasize color with colored place mats that harmonize with the color of the dishes and centerpiece.
   b. Emphasize unusual creative centerpieces by using a wooden base, hand shaped metal, or plastic shapes arranged in an interesting manner (see Figure 9).

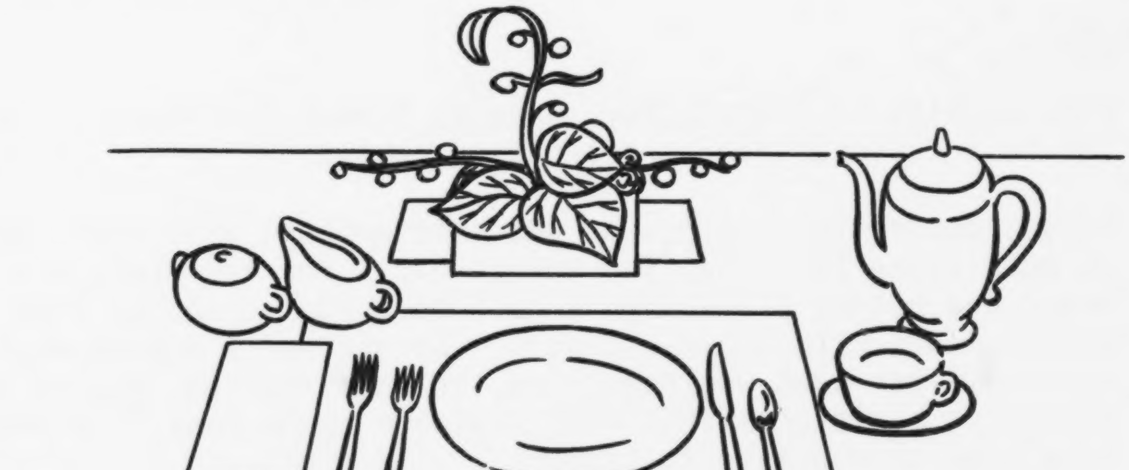

Figure 9.

c. Emphasize formality by selecting table linen, service plate, porcelain dinnerware, crystal, and sterling silver flatware.

d. Emphasize casualness by choosing coarse linen; cotton, straw, or plastic table covering; earthenware, ironstone, or pottery dinnerware; heavy glassware, and plated silver or stainless steel flatware.

4. Rhythm

a. Arrange the flatware in an interesting repetitive pattern for a buffet or tea table.

b. Plan a pleasing flow of eye movement from the tablecloth or mat to the china, to the flatware, and to the centerpiece (see Figure 10).

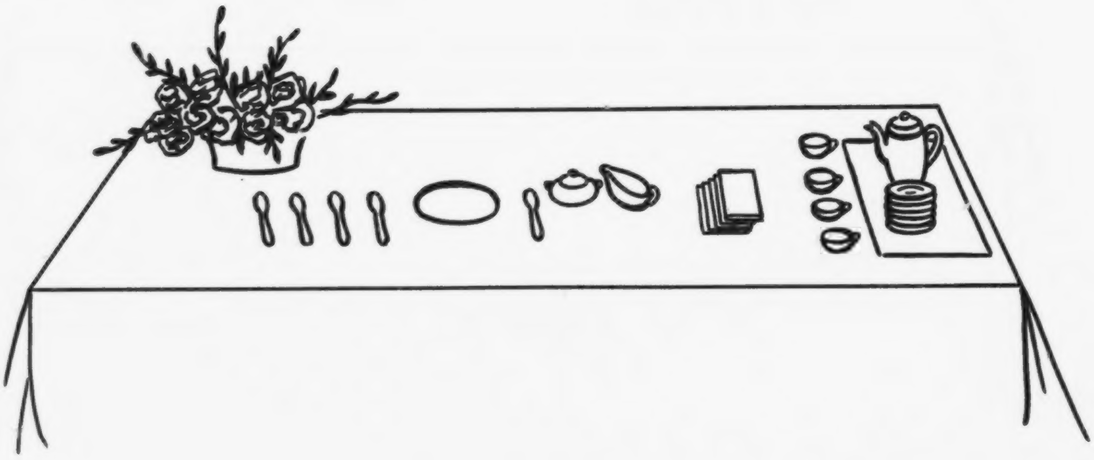

Figure 10.

c. Plan a gradation of values from dark mats to lighter values in the china to still lighter values in the centerpiece or vice versa.

5. Harmony

a. Plan a unity of "idea"; for example, formal or informal, or according to occasion, such as graduation, shower.

b. Select decorative designs of the same general character, but not so much alike that they are monotonous. For instance, a silver bread and butter plate with a gadroon border combined with a dinner plate with a classic scroll border and a goblet with a narrow silver band would express the same feeling, but be different enough to be interesting. The flatware could have rich ornamentation of a kind appropriate to silver.

Another example might be plates of white ironstone with wide mat brown borders combined with heavy glass tumblers and stainless steel flatware with wooden handles. All of these placed on coarse linen mats in bright red-orange would harmonize with each other for a more casual table. See Figure 11 for an example of harmony in the selection of items for a table setting.

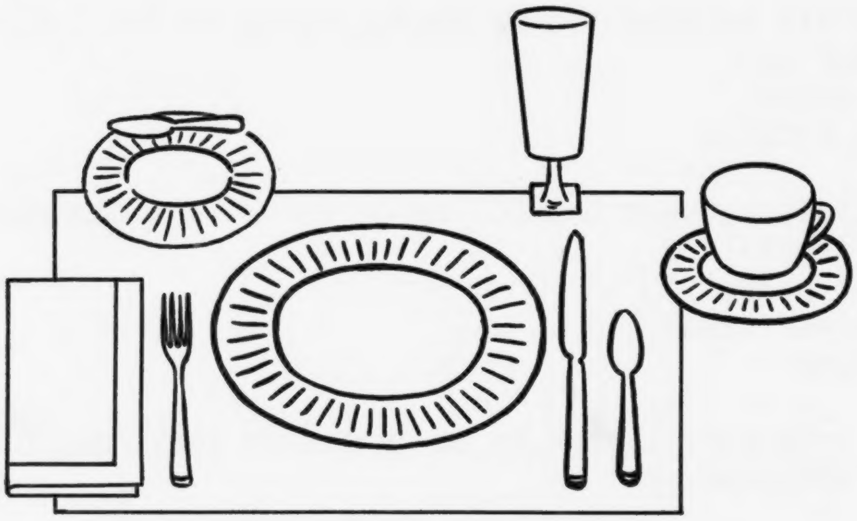

Figure 11.

c. Keep colors harmonious, but varied.

The table arrangement which you might be asked to plan at your training station may be for a prospective bride. A display card could be included in the arrangement. The card may include the name of the prospective bride who has made the selections, plus the names of the patterns of dinnerware, glassware, and flatware.

It is important to keep customer files for brides current. The files should include a record of the patterns they have selected, the number of pieces acquired, and also a notation of table linens, serving pieces, accessories, and desired colors in case someone wishes to select a gift other than the specific tableware patterns indicated. If these files are not kept accurate and up-to-date, the customer may receive an overabundance of one particular item. This necessitates exchanges and needless waste of both the customer's and the sales person's time. An accurate file provides a way for the buyer of the store to check what needs to be ordered to replenish that which has been sold. It is one form of a running inventory.

QUESTIONS:

1. How many inches of table width should one allow per person?

2. Where are water glasses or goblets placed in a table setting?

3. In a table setting, where should the dinner knives be placed? In what position should the cutting edge be placed?

4. What are at least three identifying characteristics of classic lines in dinnerware?

5. What are identifying characteristics of contemporary dinnerware?

6. Differentiate between the following terms in dinnerware:
   a. Starter set
   b. Open stock
   c. Place setting

7. Differentiate between the following terms in flatware:
   a. Sterling silver
   b. Silver plate
   c. Stainless steel
   d. Dirilyte

8. Do table accessories need to be chosen so they "match" or "harmonize" with the dinnerware?

9. If you do not have matching dinnerware, what are two general factors to consider in selecting those which harmonize?

10. List three reasons for keeping the customer files current.

ASSIGNMENTS:

I. State one specific way in which you might apply each of the principles of design to a table arrangement.

II. Use leaflets of china, glassware, and flatware patterns available in the classroom or ask for an assortment from the tableware department at your training station. Combine china, glassware, and flatware which you might use together if you were asked to arrange a table setting at the store. Plan selections for a
   a. formal dinner.
   b. informal supper.

III. Use the chart below to rate yourself in terms of your ability to accept suggestions from the supervisory personnel.

	Excellent	Above Average	Average	Below Average	Poor
Knowledge of dinnerware pattern					
Adaptability					
Tact					
Cooperation					
Attitude					

IV. If you work in the china department and have access to bridal selections, plan a table setting which might be used to display a bride's selections. Describe the linens and centerpiece you would use. Include an imaginary bridal display card and list on it information which would be necessary to include.

V. Find illustrations of examples of classic, country, and contemporary dinnerware, glassware, and flatware.

UNIT III-4

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Principles of Furniture Arrangement

TASK: Assists in the planning and moving of furniture for store arrangements

OBJECTIVES: Be able to
(1) recognize ways in which principles of design can be applied to furniture arrangement
(2) differentiate between arrangement of furniture in a home and a store
(3) list safety precautions to be observed when moving furniture from one arrangement to another
(4) identify types of damage which can occur if furniture is not moved with care

Arranging furniture in a store or interior design studio is different than it is in a home, office, or other public area where the furnishings are not displayed for sale purposes. In Unit IV attention will be given to planning room decor and drawing room layouts for the customer's home. In this unit, however, we must think of the entire store area, which in many instances is not broken by wall divisions as it is in a home. In a home, one must consider the overall appearance and use of one particular room, including the floor space, the wall and window areas, and the background behind the furniture. In a store the floor area is usually large and has no wall divisions. This enables one to look from one end of the store to the other. The furniture groupings within this large area must be coordinated within the groups and within the store as a whole.

What are some of the problems with which you may be concerned in relation to furniture arrangement? Sometimes a merchant will have a floor plan of the total sales floor area and templates (scale drawings) of the various pieces of furniture made to scale. These templates are placed on the floor plan to make the original arrangement and then the actual pieces of furniture are moved into place. This can simplify the moving process, especially if the entire store arrangement is being changed.

If employee help is available, it is best to rearrange the furnishings at least once a month for the following reasons:

1. It makes the store look fresh and new.
2. It gives the customers the impression that new furniture has been added.

3. It gives an opportunity for more thorough cleaning than one would have when large pieces of furniture are not moved.
4. It gives the opportunity of placing more slowly moving merchandise in strategic places where it will be seen and perhaps be sold more quickly.
5. It provides experience for the home furnishings aide to plan coordinated groupings.

Whether you are asked to help with arranging a small grouping or the entire store, there are a few steps you might take in organizing your responsibilities.

1. The first step is to evaluate the present pieces in the arrangement to see if any of them can be used in the new arrangement, or to see if any of them need to be moved to another part of the store.

2. List your needs for the new arrangement. In other words, is a sofa needed, an end table with a table lamp and ash tray, a coffee table, a lounge chair and area rug, or a dining grouping required, or a bedroom grouping?

3. Next, evaluate the size of the space to be furnished and check in other parts of the store for the correct items to be moved into the space. Study illustrations in magazines available in the store. Some of these might include: House and Garden, House Beautiful, Interiors, Interior Design, Furniture Forum, Arts and Architecture, Craft Horizons, Industrial Design, American Home, Design Quarterly, or Ceramic Monthly.

4. Is there any wall space on one or more sides which needs to be considered for the placement of a picture, wall piece, or wall sculpture?

5. Will there be sunshine through a display window which may fade the fabrics shown?

6. How will the grouping be arranged to allow for customer and employee traffic and circulation in and around the furnishings?

The same principles of design that apply to other design problems also apply to furniture arrangement in a store, although some variations in the applications might be evident. In applying the principle of proportion, one needs to consider the scale of the pieces combined within a particular grouping, although one grouping may be composed of small scale furnishings and another one nearby of heavier pieces.

The illustration on the left (see Figure 12) is an example of poor proportion in that the table and lamp are too large for the chair. The illustration on the right (see Figure 13) shows a lamp and table more appropriate for use with the chair.

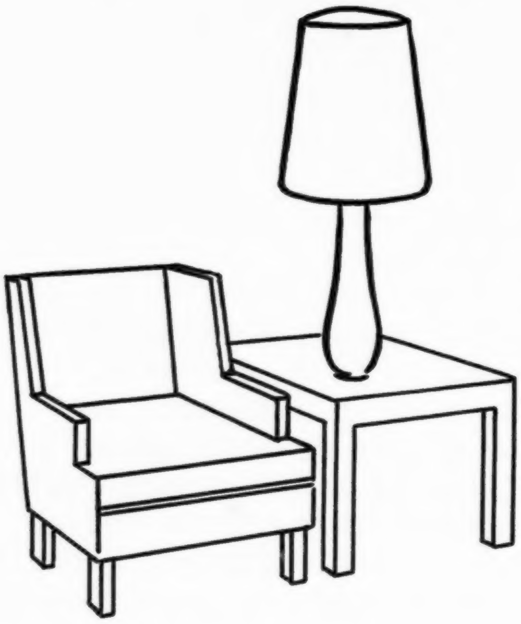

Figure 12.

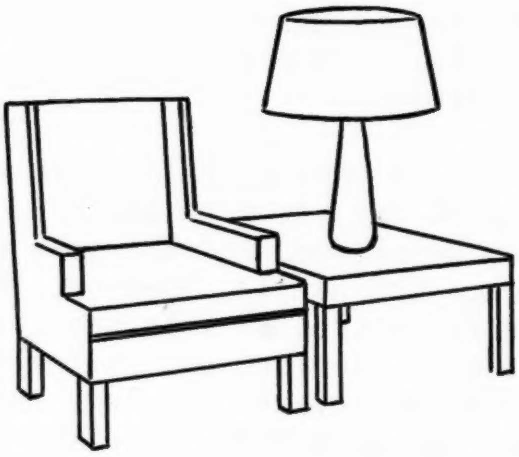

Figure 13.

Sometimes in a furniture store one may see a line-up of case of pieces of furniture in the same pattern but in different sizes, such as a tall chest of drawers, a medium height one, and a low one, to show to the customer the variety in which the pieces are available. It might be more attractive, however, if each of these were used in a separate grouping similar to the way it might be used in an actual situation in a room.

Another problem in proportion would be in planning the space between various pieces. Keep in mind the use as it would be in a room. Place end tables close to chairs and sofas, but place coffee tables at least 12 to 15 inches away from the sofa for ease in circulation. Place all groupings in line with an imaginary hallway for easy traffic throughout the store.

Balance will be planned somewhat differently in a store than in a home where furniture or architectual features can be balanced against furniture and/or other architectural features on an opposite wall. In a store the groupings are frequently in an "L" or "U" shaped arrangement, i.e., open on one or two sides. Balance is applied just to the items within the single group with no relation to the open sides.

For emphasis the many groupings may be of similar or equal importance as the merchant is anxious to sell any or all of the items shown. If he especially wishes to sell some particular items, he may have them arranged in the display window for special emphasis.

It should be kept in mind in making dining groupings that it is the furniture one wants to sell, so do not cover the table top with a complete table setting. Perhaps one place-setting would be sufficient. In the chinaware department, a whole table might be set as it is the tableware there rather than the table that one is more interested in selling.

Emphasis is many times violated in a store because the merchant wishes to display all of the varieties of items which he has available. If one or two of a kind of the large items, such as furniture, can be shown and other colors in which it is available kept in the stock room or warehouse, the floor area will be less cluttered. Samples of the color varieties available could be shown in small swatches. Small items, such as book ends, might be lined up on a shelf for display. When showing on a coffee table, however, a single pair of book ends would be used as in a home situation.

Rhythm can be applied in a store display by providing easy movement from one area of the store to another. Sometimes "dead ends" in a traffic lane may be planned for the sake of calling attention to a particular grouping. Ordinarily, however, the traffic lane should be kept open, especially on special sale days, to handle the flow of traffic more easily. A feeling of pleasure and rhythm also may be achieved through the choice of colors one selects to place next to each other in the different groupings. One does not want them to be the same, but to show a pleasing gradation of hue, or value, or intensity.

When moving furniture from one location in the store to another, it is most important to observe safety precautions so none of the furniture will be damaged. The merchant will find it very difficult to sell damaged merchandise without reducing the sale price considerably and thus reducing his profits. The damage might be repaired, but this costs money which is deducted from his profits. What can you do to help reduce damage?

1. Be sure that each anticipate the movements of the other when two persons move a piece of furniture.
2. Be sure the space is cleared for moving a new piece of furniture into the area.
3. Do not drag pieces of furniture with legs for fear of breaking the legs.
4. Be sure there is a wide enough traffic lane for moving large pieces of furniture.
5. Place large pieces of furniture on a "dolly" with casters so you will not have so much heavy lifting to do.
6. Be sure that case pieces (chests and tables) are covered with a canvas or other padding material to avoid scarring if accidentally bumped against a wall or other piece of furniture.
7. Be sure that drawers are taped shut so there is no danger of their accidentally falling out if the case piece is tipped in the wrong direction.
8. Glass doors on storage pieces or glass topped tables should have pieces of masking tape placed diagonally across the glass to help avoid breakage from sudden jars or vibrations.
9. When uncrating a piece of furniture be sure a piece of packing case lumber does not rake across the fine wooden parts or a nail does not catch on the upholstery fabric and tear the fabric.

Observe reasonable caution in all movement of furniture and you will no doubt be successful in completing arrangements with no damage.

QUESTIONS:

1. In what four ways does arrangement of furniture for a store differ from arrangement in a home?
2. Of what value is a floor plan of the total sales floor area?
3. List four reasons why it is important for a store to rearrange the furniture frequently.
4. List six considerations in rearranging a furniture grouping.
5. How far should end tables be placed from a sofa? coffee tables?

ASSIGNMENTS:

I. A. If you work in a training station where furniture is sold, draw and describe a furniture grouping that could be used in one area in your place of employment.
   B. How did you apply the principles of design as you planned the grouping?

II. Prepare a check list that could be used to rate one's performance when moving furniture.

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT III-5

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Furnitures Styles

TASK: Assists in the planning and moving of furniture for store arrangements

OBJECTIVES: Be able to
(1) select illustrations of pieces of furniture for a given period
(2) describe styles and characteristics of furniture for given periods
(3) describe current trends in furniture buying

REFERENCES:

Craig, Hazel Thompson and Rush, Ola Day. *Homes with Character*. Boston, Massachusetts: D.C. Heath and Company, 1962. pp. 161-185.

The Good Housekeeping Traditional Furniture Chart. New York, New York: The Hearst Corporation, 1965. pp. 2-38.

Seng Furniture Facts. Chicago, Illinois: The Seng Company, 1964. pp. 12-67; 133-145.

In all walks of life, fashions continually change from year to year. Entirely new ideas may be introduced, old ones revived, or adaptations made of old ideas to give them a "new" look. It makes no difference whether it is a form of music, wearing apparel, or piece of furniture.

In home furnishings, there are always those who cling to the "tried and true," the strictly traditional antique which has been handed down from generation to generation or which has been found in an antique shop or at an auction. On the other hand, there are those who look for the expressions of creative thinking in today's culture. Still others may be strict modernists in the selection of their furniture, but may satisfy their desire for something more decorative by the addition of a few antique accessories.

In many of the furniture stores of today, we find none of these styles represented in their pure form, but find instead adaptions of previous designs. A tall china cabinet or bookcase may be a "break front" design adapted from an eighteenth century masterpiece. Today's manufacturers cannot afford to have their craftsmen spend all their time making exact copies of old pieces because of the tremendous labor costs involved. The design must be simplified so it can be manufactured by today's machinery.

In fact, the majority of the pieces of furniture found in most furniture stores today are not reproductions of old designs, but adaptations. They may be called "French Provincial," Mediterranean," or "Victorian," but a study of traditional characteristics will help you distinguish between the early designs and the adaptations. One must study the general character, scale, shapes, ornamentation, and colors most evident in each style period in order to be able to identify the designs which may have served as inspiration for the adapted designs.

Different furniture styles may be combined as long as an overall feeling of variety prevails. The general character of straight lines, similar woods, moderate scale, and slightly rough textures might be combined to advantage in one composition; whereas, curved lines, similar woods, small scale, and moderately smooth textures might be used in another combination. Try to recognize pieces of furniture at your place of employment that might be used together successfully.

The actual selection of furniture made by the consumer today will be governed by the convenience of the item, the comfort (especially in a seating piece), the number of uses which can be made of it, the amount of space available where the consumer wishes to use it, the length of time it will last, and the cost of maintaining it. For instance, vinyl plastic upholstery might suit his needs much better than Belgian linen if there are several small children in the home. A hard plastic table top might be more practical than a real walnut top if members of the family are inclined to be careless in their use of the table. Sometimes richness of beauty needs to be sacrificed for practical, convenient textures and economical methods of manufacture.

QUESTIONS:

1. What is a "highboy"?

2. What is a "stretcher"? (In furniture design)

3. During what periods was the "ball-and-claw" foot used?

4. Who first popularized the "ladder back" chair?

5. a. What is a "cabriole" leg?
   b. In what period was it first used?

6. What is a "break front"? For what may it be used?

7. When did furniture designs first become named for the designer rather than the ruling monarch?

8. What is the main characteristic of contemporary furniture which identifies it from the traditional?

9. List five factors consumers consider when buying furniture today.

Match the characteristic with the furniture period in questions 10-14.

FURNITURE PERIOD	CHARACTERISTIC
10. Hepplewhite	A. Heavily carved with roses, buds, and fruit; curved lines dominant
11. Louis XV	B. Simple, straight lines; designed for function
12. Victorian	C. Variety of chair backs; shield, camel, heart
13. Early American (American Colonial)	D. Graceful curves, short cabriole legs, referred to as "rococo"
14. Contemporary	E. Windsor chairs, corner cupboards, four poster beds

ASSIGNMENTS:

I. Collect and mount pictures, or make tracings or sketches of furniture which illustrate the following terms:

  a. Ball-and-claw foot
  b. Cabriole leg; English, French
  c. Fiddle back chair
  d. Ladder back chair
  e. Shield back chair
  f. Louis XV sofa
  g. Louis XVI sofa
  h. Secretary desk
  i. Drum table
  j. Console table
  k. Wing chair
  l. Bergere
  m. Windsor chair--bow back
  n. Windsor chair--comb back
  o. Chaise longue
  p. Provincial bed

II. Find examples of pieces of furniture for at least five of the furniture styles described in Seng, Furniture Facts.

III. Identify the style period from which the designs were adapted for at least five pieces of furniture at your training station.

IV. Using more than one furniture style, plan the furnishings for a room. Identify the styles used and explain why you think they can be satisfactorily used together. (Use magazine clippings or sketches.)

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UNIT III-6

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Coordination of Wallpaper, Fabrics, and Accessories

TASKS: Assists in wallpaper department by keeping samples straightened

Assists in arrangements coordinating wallpaper samples, fabrics, and accessories

OBJECTIVES: Be able to (1) describe catalog system used in place of employment
(2) list advantages of keeping wallpaper samples in order
(3) plan store arrangements involving coordination of wallpaper samples, fabric samples, and accessories

REFERENCES: Alexander, Mary Jean. Decorating Made Simple. Garden City, New York: Doubleday and Company, Inc., 1964. pp. 82-86.

Stepat-De Van, Dorothy. Introduction to Home Furnishings. New York, New York: The Macmillan Company, 1964. pp. 263-268.

A business firm which specializes in paint and wallpaper will stock a very wide selection of each from which the customers may choose. But a furniture store or studio which offers complete interior design services will probably plan to keep only 12 or 15 catalogs of wallpaper and wall coverings in stock. The catalogs are large, unwieldy, and difficult to store and keep in order. Unless a special cabinet is built so adjustable vertical divisions can be arranged to accommodate individual catalogs, they all start to fall over as soon as two or three are removed from the file. An example of a storage area for catalogs is shown in the illustration (see Figure 14).

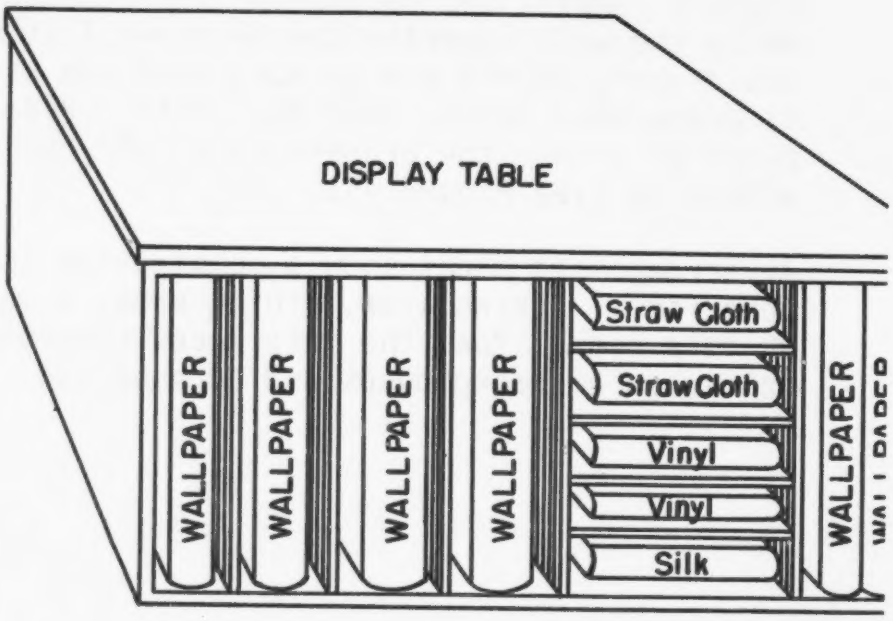

Figure 14.

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Catalogs need to be organized either according to manufacturers or the general design of wallpaper, such as traditional or contemporary. Usually vinyl coated wall coverings, straw fabrics, and silks are shown in small swatches in relatively small catalogs and can easily be stored in a vertical cabinet with adjustable horizontal dividers. Study the methods that are used at your place of employment so if you are asked to replace the catalogs or to arrange them after a presentation you can do so correctly. It is most important that they be kept in order so the interior consultant can help the client in finding what he wants as quickly as possible.

You might be asked to plan a store arrangement of wallpaper, a fabric length, and accessories. Study carefully the designs of each and try to coordinate all of the designs, colors, and textures in attractive, usable combinations. Review the elements and principles of design and your study of furniture styles.

The designs of the wallpapers or wall coverings do not have to be historically correct as far as details of the designs are concerned, but you do need to consider the general character of the furniture and the choice of background to harmonize with it. For instance, some references might tell you to use 18th century designs with 18th century furniture, but actually if you consider the general character of the furniture and select wall coverings in today's designs, colors, and textures, the whole composition will seem more up-to-date. A beautiful solid color, silk wall covering might be used with 18th century mahogany furniture and express its warmth and formal character and also seem in keeping with today's simplicity. It is much more important to consider the size and shape of the area to be furnished and the general use to be made of it than to make an historically correct combination.

A grouping of wallpaper, drapery fabric, and accessories may be planned to suggest to shoppers possible combinations for certain situations. These might be placed at strategic places around the shop where customers would be sure to see them. A special area might be planned also with small alcoves with shelf and background areas for the display of the wall covering, drapery sample, and an appropriate accessory for accent. Plan some way in which the wall covering can be shown flat against a vertical background so the drapery fabric can be hung over one side in neat, straight folds. Let it drape down neatly over the shelf. Place the accessory on the shelf in front of either the drapery fabric or the wallpaper, whichever is more effective (see Figure 15).

An arrangement might show a combination for an informal living area, a more formal living area, dining area, a master bedroom, or perhaps a child's room. Read the references carefully for further details on the selection of backgrounds and accessories.

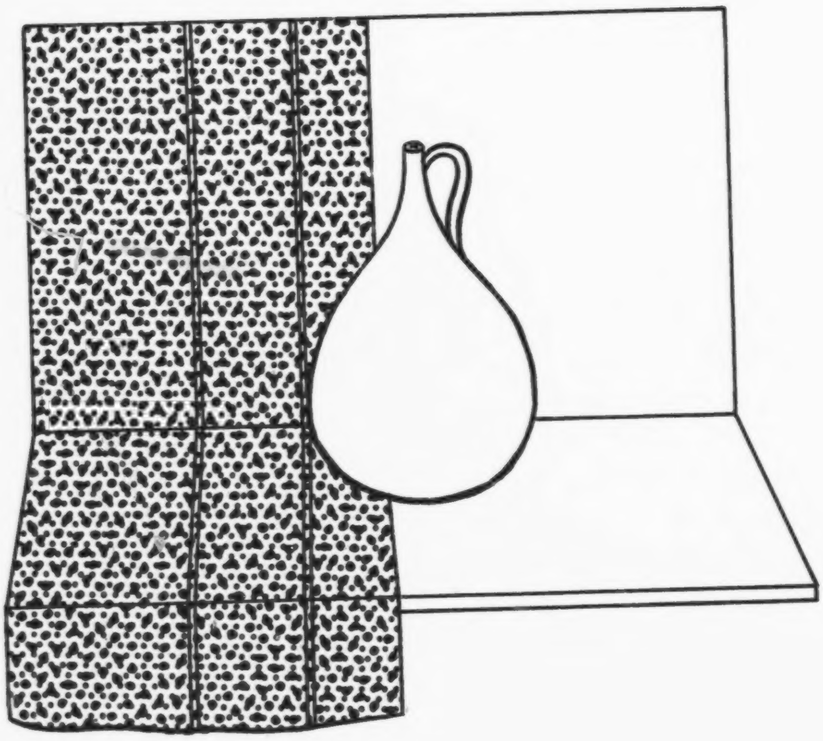

Figure 15.

QUESTIONS:

1. According to Decorating Made Simple, what are two advantages of wallpaper not especially true of a painted surface?
2. Into what six classes are wall coverings grouped in Decorating Made Simple?
3. What kind of wallpaper design will give added height to a room?
4. What type of wallpaper and drapery fabric would make a room seem larger?
5. Why is it important that wallpaper catalogs be kept in order?

ASSIGNMENTS:

I. A. Plan an arrangement to show a combination of wallpaper, drapery fabric, and an accessory which you would suggest using together in a room. They may be placed on a bulletin board, in a display case, or attached to a cardboard as a poster. The accessory may be suggested by cutting out a silhouette of an object from colored paper.

B. Write a brief explanation of the reasons for your selections. State the type of room for which the combination was planned.

II. Describe the system used for storage and organization of wallpaper catalogs at your training station.

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Lubbock, Texas

UNIT III-7

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Drapery and Upholstery Fabrics

TASKS: Keeps drapery and upholstery samples straightened in fabric department

Measures, cuts, and mails fabrics according to specifications

OBJECTIVES: Be able to
- (1) identify desirable properties and finishes for drapery and upholstery fabrics
- (2) identify information included on fabric labels
- (3) identify types of drapery and upholstery fabrics to be used with given furniture periods
- (4) describe procedures to follow when cutting and mailing fabrics

REFERENCES: Required: Alexander, Mary Jean. *Decorating Made Simple.* Garden City, New York: Doubleday and Company, 1964. pp. 107-108. "When Buying Fabrics."

Let's Talk About Upholstery Fabrics. Naperville, Illinois: Consumer Education Division. Kroehler Manufacturing Company, 1968. pp. 2-8.

Textile Handbook. Washington, D.C.: American Home Economics Association, 1964. pp. 2-18; 35; 39-49; 89.

Supplementary: *How to Buy Upholstered Furniture.* Wilmington, Delaware: E.I. DuPont DeNemours and Company, Inc., Textile Fibers Department. pp. 2-27.

Drapery and upholstery fabrics are available in a wide variety of colors, patterns, and textures at all price levels. Because of the wide variety, it is sometimes difficult to keep all of them in order and organized so they can be found easily for display to customers. Even if merchants do not stock bolts of fabrics, they will have many swatch books and fabric lengths which need to be kept in order.

Many swatch books contain several weights of fabrics as well as different colors and patterns, so it would be difficult to try to organize the sample books according to textures or colors or patterns. They are usually organized with all of those from one manufacturer placed on one shelf or hung together from hooks on a pegboard.

An example of swatch book storage is shown in the illustration (see Figure 16).

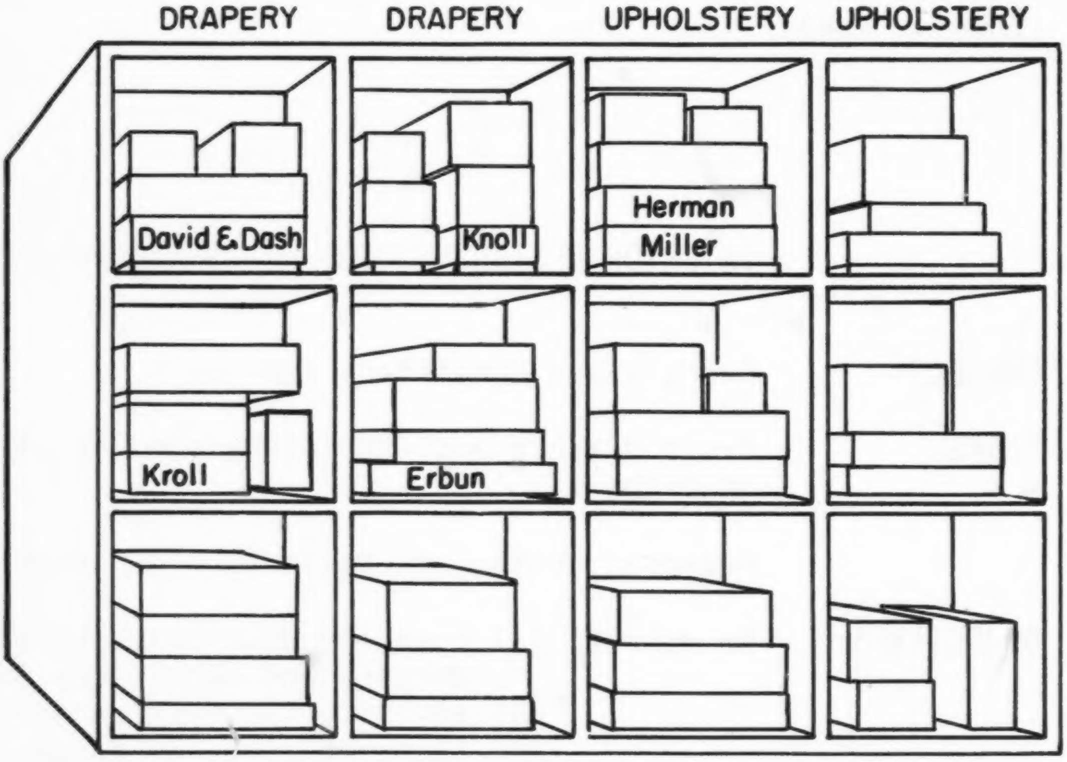

Figure 16.

It is usually easier to group sample lengths (pieces about one to two yards in length) on shelves with all the sheer casements together, all the printed linens together, upholstery nylons on another shelf, and velveteens on still another (see Figure 17). Note the manner in which your employer organizes the fabric lengths and swatch books so they can be returned to their proper locations.

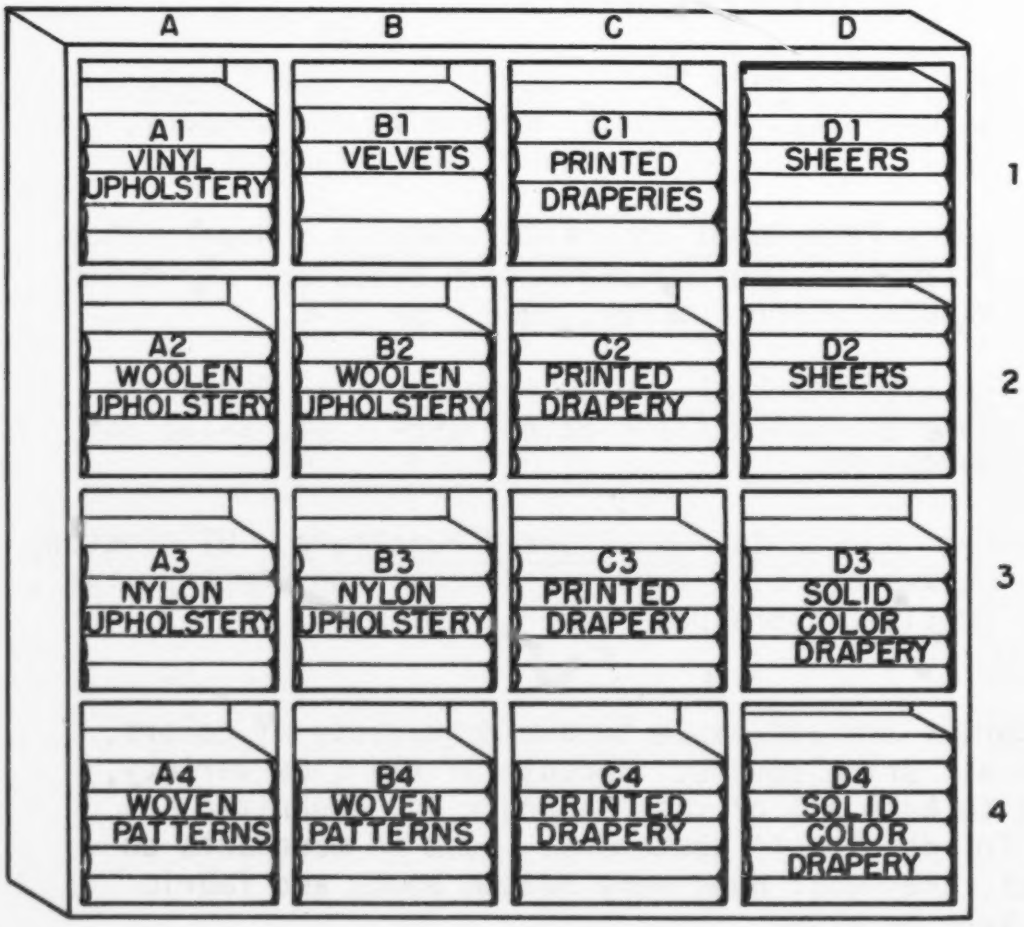

Figure 17.

When the books are stacked on top of each other on shelves, they should be placed so the manufacturer's name is evident at the front of the shelf. As books are replaced, be sure that no samples are folded back accidentally so they become creased. This is also true for fabric lengths. Be sure they are folded neatly in their original folds and placed on the shelf so the front shows a fold rather than the cut edges. Place one hand above and one hand below the folds of fabric in order to pull them out from between other fabrics or to return them to the shelf.

It is important that a home furnishings aide be able to distinguish between satisfactory and unsatisfactory fabrics for curtains, draperies, and upholstery. Detailed information is given in the references concerning fibers, weaves, finishes, and general characteristics of fabric types.

The use that will be made of the fabric is an important consideration in the selection of a fabric for a particular room. If it is fabric for a window treatment in a room that will be used often, a washable fabric would be better than one which needs drycleaning. When choosing a fabric with a pattern, the scale of the furnishings in the room, in relation to the size of the pattern, must also be considered. Large patterns are more pleasing when used in large rooms and small patterns in small rooms. The size of the repeat (the length of one motif in the design) should be considered because of the possibility of waste if the pattern is large and needs to be matched in the construction process. Repeats in fabrics vary from 1/2 inch to 42 inches. Sometimes in hand screened designs one repeat may be 3 yards in length for floor to ceiling drapery.

It is important in choosing both drapery and upholstery fabrics to select those which are dimensionally stable. In other words, the fabric is not so loosely woven that it will sag with the changes in humidity or under the weight of the person sitting in the chair. On the other hand, a very closely woven, firm fabric may not drape well for draperies or satisfactorily mold to the shape of the furniture for upholstery purposes.

Another factor to consider in the selection of drapery and upholstery fabrics is texture. A rough texture might be interesting for draperies but not feel pleasant to touch for an upholstery fabric.

Other questions to ask are: Is it colorfast? Is there a finish which will influence its performance? If so, what kind is it? Read the labels carefully to check on any of the following:

1. Anti-static finish
2. Fade-resistant finish
3. Crease-and wrinkle-resistant finish
4. Permanent crisp
5. Crush-resistant finish
6. Flame-resistant finish

7. Insulated finish
8. Lamination
9. Mildew-resistant finish
10. Moth-resistant finish
11. Shrink-resistant
12. Stain-and spot-resistant finish
13. Stretch-and sag-resistant finish
14. Water-repellant finish

Most of these finishes are given particular trade names with which one needs to be familiar. For instance, "Scotchgard" is the name of a stain-and spot-resistant finish.

Much of this necessary information is provided for the merchant and the consumer on the labels attached to the fabric lengths, or on the tags on bolts, or it is printed in a swatch book of samples. The information given will usually include the fiber content, the width of the fabric, the length of the repeat, the finish, the name and number of the pattern weave, and care and maintenance required, as well as the name of the manufacturer and the retail price. If the fabric has been certified by a laboratory or an agency, a "seal of approval" will also be included.

You, as a home furnishings aide, may be asked by your employer to cut off from the bolt sufficient material to fill an order for drapery or upholstery purposes. Drapery fabrics will no doubt be measured not so much by the total yardage needed as by the number of inches in each length multiplied by the total number of lengths needed for the window area to be draped.

If there is a pattern in the weave or if one is printed on the surface of the fabric, one drapery "length" will include the finished length of the drapery plus the number of inches for hems at the top and bottom, plus the length of one repeat of the pattern for matching purposes. For upholstery purposes, each part that is measured (back, front, seat, arms) will have the length of one repeat added to each piece so it will be possible to match the pattern. It is most important that the fabric be cut straight with the weave or grain of the fabric so it will hang straight at the window, or will fit true on the seating piece. Refer to Unit V-4 for further information on cutting the fabric.

If the fabric is to be mailed, it should be cut carefully, and all information from the tag, plus any information pertaining to care and maintenance, included with the fabric. Never fold the fabric for mailing. Use a mailing tube as long as the material is wide, and roll the fabric carefully so there are no creases in the roll. Pull the wrapping paper around it lightly and fold over and seal the ends so the roll of fabric does not slip out.

QUESTIONS:

1. a. What qualities would you recommend for a drapery fabric? (List at least six.)
   b. an upholstery fabric? (List at least six.)

2. What eight types of information are usually included on a fabric label?
3. What two factors need to be remembered when cutting fabrics?
4. What information should be included with the fabric when it is mailed to a customer?

ASSIGNMENTS:

I. Collect three examples of harmonizing drapery and upholstery swatches for three different furniture periods. Write a brief statement about each to explain why you feel the fabrics are appropriate for the particular furniture period. (Refer to Let's Talk About Upholstery Fabrics for suggestions.)

II. Select at least 10 drapery and upholstery fabrics sold at your training station. Discuss advantages and limitations of these fabrics using the Textile Handbook as a guide.

III. Check fabric labels at your training station. Which finishes have been used on the fabrics? What trademark names have been used? (Refer to the section on "Finishes" in the Textile Handbook for trademark names.)

Home Economics
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Lubbock, Texas

III-8

UNIT III-8

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Store and Window Arrangements in Accessory Department

TASKS: Assists in store and window arrangements in accessory department

Maintains information files in the accessory department

OBJECTIVES: Be able to (1) discriminate between effective and ineffective accessory groupings
(2) plan arrangements using appropriate accessories for given situations
(3) evaluate types and placement of lamps for various purposes

REFERENCES: Alexander, Mary Jean. Decorating Made Simple. Garden City, New York: Doubleday and Company, Inc., 1964. pp. 121-137.

Craig, Hazel Thompson and Rush, Ola Day. Homes with Character. Boston, Massachusetts: D.C. Heath and Company, 1962. pp. 201-222.

In your own home you might use as an accessory an item which someone has thrown away, but which you recognize as having good design possibilities. For instance, it might be an old table scales from your grandfather's farm. You can see how it could be rubbed down with steel wool to clean the metal and then plated or sprayed with a mat black finish for use as a base for a candle arrangement, a potted plant, a bowl of fruit, or flowers. In a commercial situation, however, unless you work in an antique shop, you will not have unusual items of this kind. Accessory items will be new pieces, such as ash trays, bowls, trays, book ends, cigarette boxes and lighters, music boxes, pictures, lamps, and any other articles which may be used to enrich the items with which they are placed.

Accessories should be pleasing to look at and functional to use. They should usually be arranged in the store as they might be used in a home situation. This makes the store seem less cluttered and actually calls more attention to the individual items for sale. Each item needs to be selected with care and placed with other items in strategic locations around the store and in the windows where they will be seen and purchased. A copper coffee server on a copper tray with six small red-orange demitasse cups might be placed on a coffee table in front of a natural colored linen sofa. In a small window alcove an arrangement of small table lamps might be made using different sizes and colors to show the kinds available. This would be much better than trying to show several designs of lamps next to each other in a small space.

Some guidelines to follow when placing accessories are to keep the arrangement simple and place it in a spot where people are inclined to stop and look at it. The display area should be uncluttered so customers can see at a glance what is available. Evaluate each arrangement in terms of the principles of design when you feel you have finished it and make any changes necessary to improve it. Learn to do this quickly while you are making your selections and placing them so you will not take too much time from your other work assignments.

When selecting accessories to go with different styles of furniture, the important thing to remember is to select something with the same design characteristics of line, shape, color, and texture, and not, necessarily, to look for an accessory which represents the same period. If the lines of the furniture style are refined and curved, choose an accessory which is small in scale and refined in appearance. If the furniture shapes are heavy and bulky with straight lines, choose an accessory which looks heavy and large in scale.

Wall treatments might consist of a single framed picture, a wallpiece of stitchery, or a ceramic wall sculpture. A number of these same items that are small in scale might also be combined as one wall grouping. All wall treatments should be arranged preferably in relation to a piece of furniture, such as a sofa, chest of drawers, bookcase, or table. One exception to this would be when a wall treatment is placed in a narrow hallway. Place the wall grouping close enough to the piece of furniture so that it seems related to the furniture and seems to be a part of the grouping. Over a sofa, though, one needs to consider persons seated on the sofa and not place the wall treatment so one will bump his head against it if he leans back. A wall sculpture placed over a seating piece should be relatively flat.

Try out different shapes of pictures or wallpieces for a specific wall area (see Figure 18).

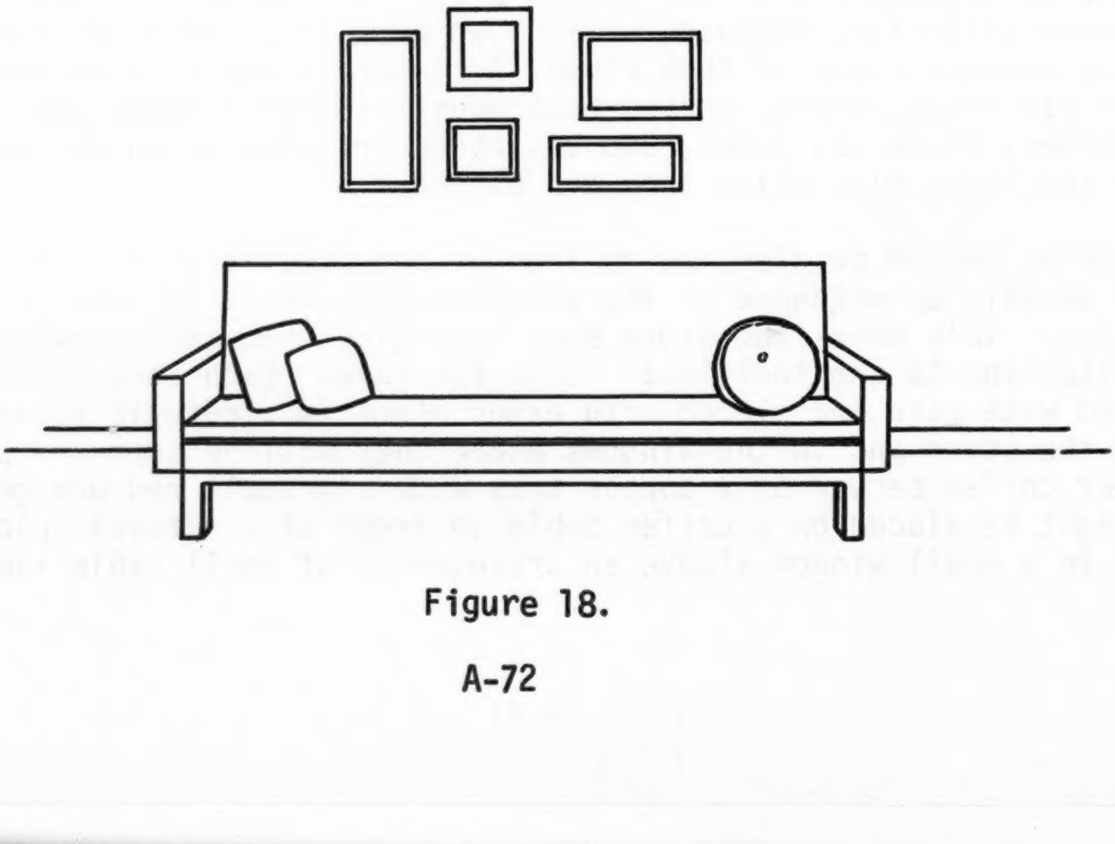

Figure 18.

A horizontal picture is not necessarily the only solution to a wall treatment over a horizontal piece of furniture. Another alternative would be to place a vertical shape off-center or use two companion vertical shapes. A vertical shape (5 x 7 ratio or 2 x 3) could also be used with small items on one or both sides. A painting placed slightly off-center next to a small wooden shelf containing a thick candle might be more pleasing than just the picture in the center of the space. In this case, the lower part of the shelf support might be just a bit above the bottom of the painting, with the top of the candle extending about two-thirds of the height of the picture. Pictures which are hung around the room or down a hallway do not all need to be even at the top or at the bottom. Your visual sense can be used to determine what looks right in relation to the height of the other pictures and in relation to the furniture groupings.

In planning all groupings of two or more items keep in mind the following points:

1. The selection of two identical objects does not mean they must be formally balanced. Try placing one a little higher than the other on a wooden base or place the pair close together and balance them with some other object.

2. When objects are not alike, it is usually wise to select them in different heights or place them on bases to raise them to different heights--a tall one, a medium one, and a short one--but not placed in stair-step fashion. Stair-step arrangements are often poor in proportion and are monotonous unless carefully planned. An accessory grouping of pleasing heights is shown in Figure 19 on the left. The illustration on the right shows a grouping with a poor relationship of heights (see Figure 20).

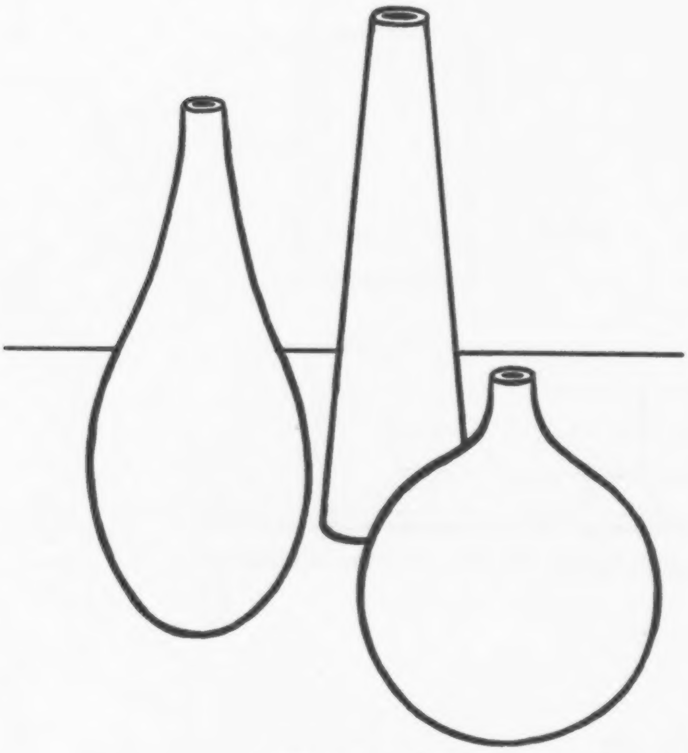

Figure 19.

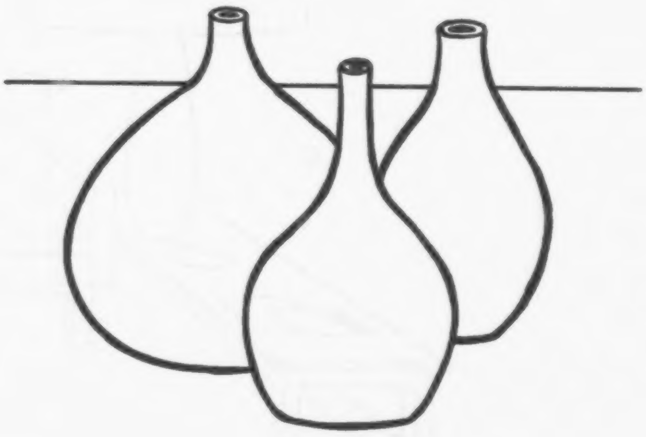

Figure 20.

3. Combine delicate objects with others that are delicate and heavy with heavy.

4. Combine decorative items with plain items rather than using three decorative designs in the same grouping. Three plain accessories, however, might be combined if there is some variation in hue, value, intensity, scale, or texture.

5. Keep arrangements which are placed on a piece of furniture, like a table top or chest of drawers, simple so the furniture is still the center of interest to those interested in buying furniture.

Furniture and accessories may be combined in either formal or informal arrangements. Examples of both types of arrangements are shown in Figures 21 and 22.

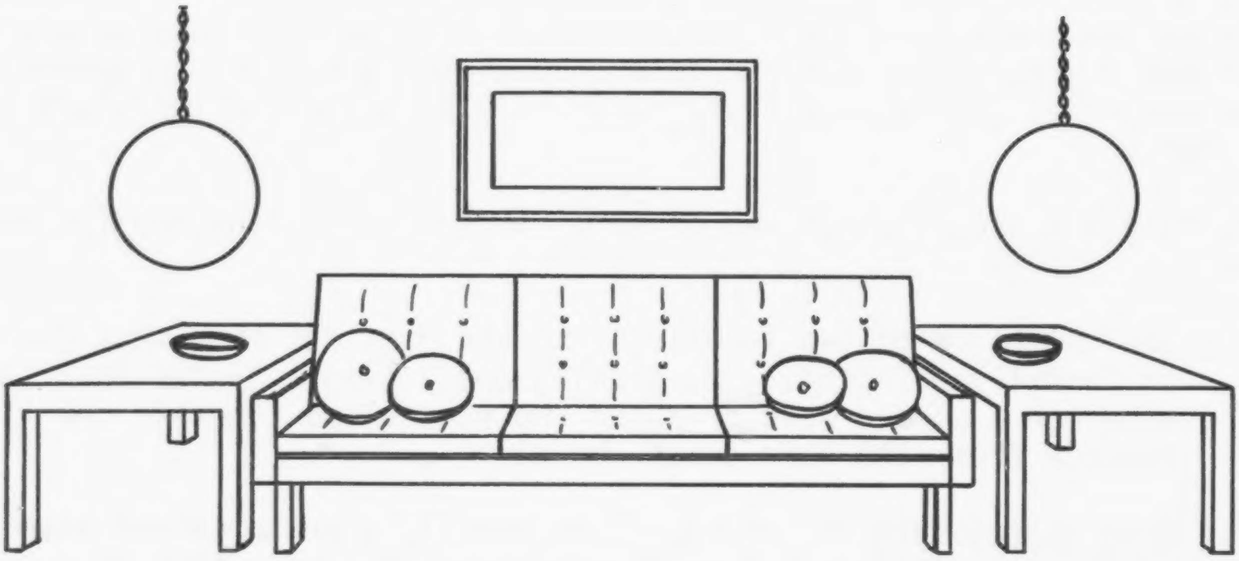

Figure 21.

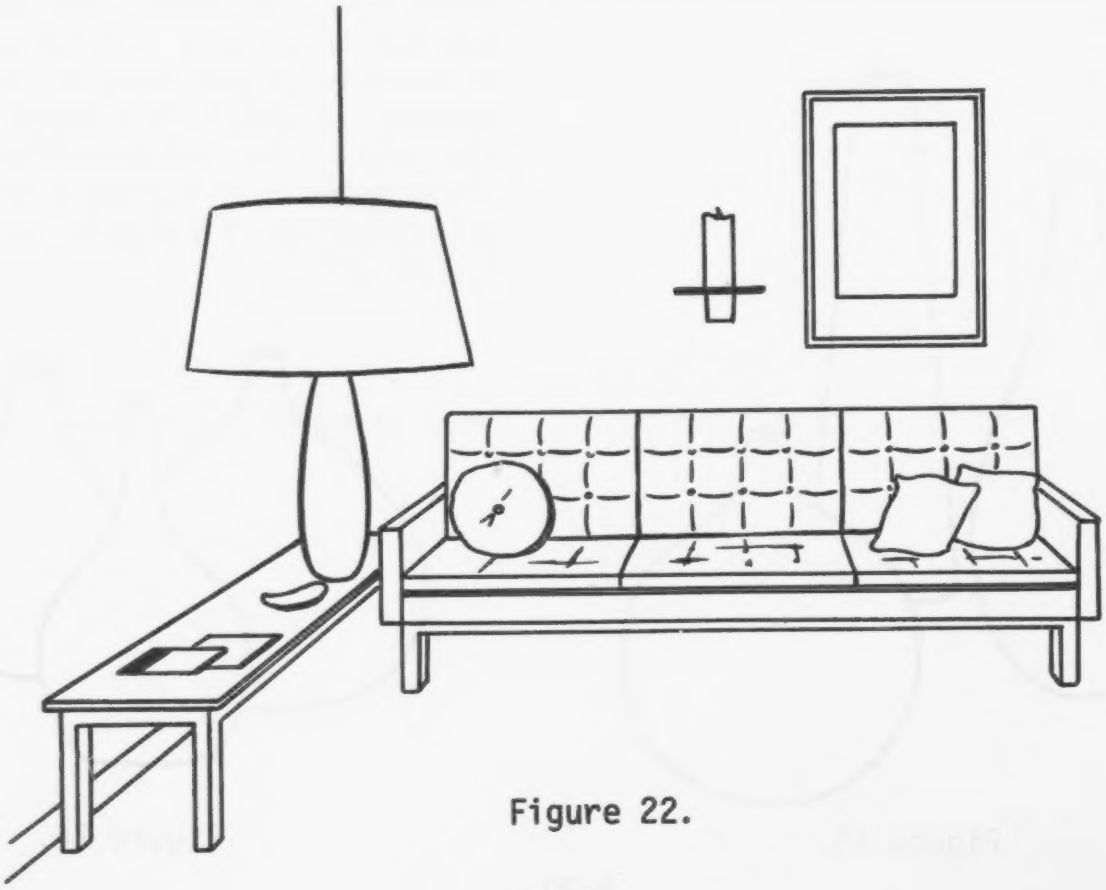

Figure 22.

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Most miscellaneous accessories are chosen mainly because of their aesthetic beauty, but a lamp must be evaluated from both the standpoint of beauty and use. Improperly lighted, the most expensively and tastefully decorated room is ineffective. Some questions to ask when selecting lamps are:

1. Is it for reading purposes or some special task like sewing?

2. Is it for general illumination or specific illumination to show off an accessory, such as a painting?

3. Would a movable floor lamp or table model or a stationary light span or pole be best?

4. Would one hung on the wall, so it is adjustable in swing or height, or one that is stationary be best?

For best lighting, a lamp should be high enough so that the light is reflected over a broad area for reading or working, but not so high that the shade does not prevent the bulb from shining the light into a person's eyes. An adjustable lamp will usually provide a greater variety of uses. A wall-hung light leaves table or desk surfaces free for books or papers, but sometimes limits the changes which can be made in furniture arrangement. For this reason, in a store most table and floor model lamps are placed as parts of furniture groupings and the wall-hung varieties are grouped on special display panels provided for this purpose.

A table lamp usually poses the problem of selecting a base and shade which are both practical and attractive.

1. The lamp needs to be tall enough and the shade wide enough to spread light over a fairly wide area, while still keeping the scale of the lamp in proportion to the table on which it is placed. If the shade is too small, it makes the lamp look "pin-headed." If the shade is too large, it looks "top-heavy."

2. The lamp shade and base need to be selected to harmonize with the scale and general character of the style of furniture in the grouping. The base should be broad enough to give a feeling of stability and to keep the lamp upright. The contemporary lamps with opal-glass shades are, in most cases, equally at home with traditional or contemporary furnishings. They provide a soft glow rather than the more intense light needed for reading.

QUESTIONS:

Use the reference, Decorating Made Simple by Alexander, to answer questions 1-5.

1. Page 19, Fig. 18:
   above. a. Why is the balance in the arrangement of the accessories poor?
   below. b. Would a larger sofa be better to use with the picture arrangement? Why or why not?

2. On page 20, Fig. 21, what is unsatisfactory about this arrangement?

3. Page 83, Fig. 69 (above).
   a. What is unusual about the picture arrangement?
   b. Why do you suppose it was arranged in this manner?

4. On page 88, Fig. 78, is the picture well placed over a seating piece?

5. On page 141, Fig. 130, is the arrangement of accessories in the alcove satisfactory? What type of balance is represented?

Use the reference, Homes with Character, by Craig and Rush to answer questions 6-10.

6. Compare the picture arrangements on page 54 (Illustration 32 A) and page 160 (Illustration 99).
   a. Which shows a better arrangement?
   b. How would you improve the other one?

7. Opposite page 89, Color Plate 2.
   a. Is the arrangement of accessories on the shelf above the plant satisfactory?
   b. The applications of what three principles of design are most evident?

8. Opposite page 120, Color Plate 3. In this arrangement, for what function would the lamp be used best--general illumination, reading, hand work?

9. Opposite page 185, Color Plate 12.
   a. Is the hanging lamp in the corner well placed for reading purposes?
   b. If not, how would you improve the arrangement?

10. Page 222, Illustration 144.
    a. Basically what type of balance is represented in the arrangement of the book shelves?
    b. How could the arrangement be improved?

ASSIGNMENTS:

I. A. Refer to page 209, Illustration 134 A, Homes with Character, by Craig and Rush.
Make a tracing of the furniture and accessory grouping. Improve the arrangement by leaving the picture where it is or moving it, and/or adding other wall accessories to make a pleasing arrangement.

B. Page 210, Illustration 134 B (Bottom).
Make a tracing of the sofa, tables, and lamps and redesign the mats and frames for the pictures so better scale is evident.

II. Collect three to five accessories from those available in your classroom or arrange to borrow some from your place of employment. Make an arrangement of these in the classroom or in a school display case.

ASK YOUR TEACHER FOR PART II OF UNIT III TEST.

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT IV-1

THE CLIENT'S HOME

SUBJECT: Professional Contacts with Clients

TASK: Accompanies decorator on visits to clients' homes

OBJECTIVES: Be able to (1) list criteria for establishing rapport with others
(2) describe the importance of first impressions

Some of the most obvious ways in which the public learns about the services of an interior designer are from store, radio, and newspaper advertisements. A designer also may be selected by a client or a customer on the basis of a recommendation from another pleased or satisfied client. Some of the factors that may influence a client to speak well of a designer are discussed below.

1. The designer should be professional and business-like in manner, attentive to the personal likes and dislikes of the customer, and highly tactful.

2. The designer should have both artistic ability and knowledge of business methods that will enable him to make sound decisions.

3. The designer should make clear to the customer the full scope of his services. The client will feel more confident of the outcome if he is aware of the steps involved in the decorating process.

4. The designer should reach an agreement with the client about any fees which may be charged in relation to the services rendered. The designer will want the client to feel she is getting adequate services for her money.

5. The designer should have a clear understanding of the work to be done and the amount of the money to be spent. This is gained from conversations with the client.

6. The designer should have the ability to organize suggestions with a minimum of indecision and time.

The first impression the customer forms of the designer is often a lasting one. Some of the factors which lead to good first impressions are a well groomed appearance, appropriate clothing, good health, good posture, a cheerful attitude, ability to speak effectively, a sincere interest in people, and a respectful and courteous manner. If a designer does not make a good first impression, he may not have a chance to sell his abilities as a designer.

It is usually recommended that the designer not give professional advice too readily. It would probably be best if the first meeting is held at the designer's office rather than in the client's home. This gives the designer an opportunity to become better acquainted with the client's tastes and preferences.

Empathy, according the the dictionary, means "imaginative projection of one's own consciousness into another human being." A designer must try to discover what a customer is feeling and thinking. It has been said that a man's home is his castle. A designer must make the client feel that he believes this and treat the client's home, no matter how small or unlike his tastes and preferences, as if it were a castle.

A designer must remember that he should always give the impression that the client is right. A client's desires, or what he thinks he wants, are not always what would be the best for his needs. Helping the client to analyze the situation in a subtle manner is an ability needed by designers.

QUESTIONS:

1. What are four ways in which the public learns about the services of an interior designer?

2. Why should a designer not give advice too readily?

3. List 5 personal characteristics which influence the first impression made of a person.

ASSIGNMENTS:

I. Discuss the statement: A man's home is his castle.

II. Write a paragraph or two on the subject "Empathy and the Interior Designer."

UNIT IV-2

THE CLIENT'S HOME

SUBJECT: Room Measurements and Room Layouts

TASK: Prepares draft for simple room layout and furniture arrangement

OBJECTIVES: Be able to (1) identify scales and symbols used on floor plans
(2) draw a room layout
(3) evaluate placement of furniture on a floor plan

REFERENCE: Alexander, Mary Jean. Decorating Made Simple. Garden City, New York: Doubleday and Company, Inc., 1964. pp. 27-47.

Because it is difficult for a person to visualize how a room will look and how the furnishings will fit into the space, it is best to make a scale drawing of the room and furnishings. As a first step in drawing a scaled room layout, make a freehand sketch of the room, marking all doors, windows, and any other projections. Then measure these distances with a steel tape and fill in the measurements on the rough sketch of the room. When measuring the doors and windows, do not include the width of the trim.

The plan should include the doors, windows, electrical outlets, and anything else which might influence the placement of furniture. Drawing in the traffic paths helps in making decisions about furniture placement. Wall elevations help in determining the placement of the furniture in relation to the doors, windows, and other furnishings.

Graph paper for making scaled drawings is available marked off in different dimensions. One fourth inch to one foot is a commonly used scale. Use pencil lines so changes can be made easily. After completing changes, a dark ink can be used. The finished plan could be one with the furniture drawn in, or one with furniture cut-outs taped or glued on, or one that is two-dimensional with walls that fold out or up.

When the floor plan is completed, the furniture arrangement can be planned. In addition to the principles listed Decorating Made Simple, the following suggestions should be considered.

1. Space should be left in front of windows so it is convenient to open and close them.

2. Each piece of furniture should be placed so that the use of it is not obstructed.

3. Keep the traffic paths in mind so furniture will not block passageways and endanger the safety of the individuals in the home.

4. Balance the room by avoiding the placement of too much furniture in one part of the room.

5. Never crowd a room; too much furniture is worse than not enough.

6. All pieces should look well together and the scale of pieces should be kept in proper proportion to the room.

7. Large pieces should be placed parallel with the line of the walls.

8. Furniture should not be placed directly against a wall; it scars the wall and scratches the furniture. Leave one or two inches of space between the wall and the furniture.

9. Most rooms will have a center of interest with everything planned around this. For example, in bedrooms, beds are the center of interest; in dining rooms, the table and chairs are the center of interest.

10. Entry halls should be made inviting with adequate lighting, a place for wraps, and a few well chosen pieces of furniture or wall accessories.

11. Keep different interest groups separated.

12. Have artificial light near a mirror so it reflects light into the face of the individual in front of the mirror.

QUESTIONS:

1. According to Decorating Made Simple, what is a floor plan?

2. What is the most commonly used scale for drawings of floor plans?

3. What scale furniture should be used with a floor plan?

Draw the symbols used on floor plans for each of the terms listed in questions 4-9.

4. Wall light
5. Wall switch
6. Double outlet
7. Ceiling light
8. Window
9. Door

10. What is the main function of a dining room?

11. Which of the following statements about arrangement of furniture in a bedroom are correct?
    a. Beds should be placed where they do not face the light.
    b. Beds should be placed so you do not have to go around them to get to some piece of furniture which is often used.
    c. The bed should not cut the room in half.
    d. A bedroom should have a comfortable place to sit.
    e. If a bed is placed against the wall, it should be on castors or wheels.

12. Why is it important to keep a guest room simple?

13. List four requirements for a family or recreation room.

14. List four kinds of dual-purpose rooms.

True or False

15. A child's room should not be used for eating.

16. A child's room should let in as much sunlight as possible.

17. A child's room should be used for playing.

18. Any kind of furniture can be used in a child's room.

19. There should be a clear space arranged for the child to play in his room.

20. Storage space for toys should be conveniently planned in a child's room.

ASSIGNMENT:

I. A. Make a floor plan of a room in your home following the suggestions in this unit. Trace the furniture illustrations on pp. 33 and 34 of Decorating Made Simple, and then cut them out for use in planning the furniture arrangement. Draw in the traffic patterns with dotted lines.

B. Evaluate the furniture placement on your floor plan according to the principles of furniture arrangement listed in the reference and in this unit.

UNIT IV-3

THE CLIENT'S HOME

SUBJECT: Window Treatments

TASK: Accompanies interior designer on visits to clients' homes

OBJECTIVES: Be able to (1) identify types of windows
(2) plan window treatments for given windows

REFERENCES: Required: Craig, Hazel Thompson and Rush, Ola Day. Homes with Character. Boston, Massachusetts: D.C. Heath and Company, 1962. pp. 145-158.

Graber, Marie. Window Decorating Guide. New York, New York: The Benjamin Company, Inc., 1967. pp. 12-15; 20-91.

Supplementary: Stepat-De Van, Dorothy. Introduction to Home Furnishings. New York, New York: The Macmillan Company, 1964. pp. 141-152.

Have you ever heard windows compared to eyes? As you think about this, you can see that there are similarities. There are many kinds of products which flatter and beautify eyes; the same is true for windows. Among the different types of window treatments which can be used are draperies, blinds, shutters, shades, curtains, valances, and cornices.

Three purposes of a window are to ventilate the room, to let light in, and to frame a view. Windows can be either movable or stationary. The different types of windows can be grouped into (1) double-hung, (2) casement, (3) picture, (4) bay, (5) bow, (6) awning, (7) jalousie, (8) double or multiple, (9) corner, (10) dormer, (11) arched, (12) clerestory, (13) sliding glass doors, and (14) French doors. The different types of windows will influence the type of window treatment used.

A brief discussion of types of window treatments follows. Additional information is given in the references.

CURTAINS

Glass curtains are usually sheer and hang straight next to the glass to give privacy and to diffuse the light. The fabric used for glass curtains may be Dacron, nylon, dotted swiss, fiberglass, or other sheers (see Figure 23).

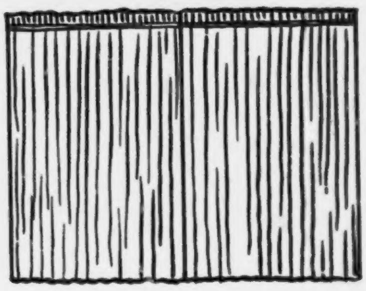

Figure 23.

Ruffled curtains are used in many ways. They are approximately 2-3 times the width of the window in fullness. They may be highly and richly decorated and of varying lengths. Two different types of ruffled curtains are the criss-cross or Priscilla and the tieback. The main difference between the two is that the criss-cross curtains are extra wide panels which are overlapped at the top as they are hung (see Figure 24).

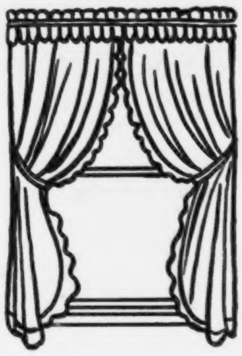

Figure 24.

Cafe curtains can be used in so many different ways that they provide an opportunity to use one's creative ability and produce any of a variety of original effects. They lend themselves to almost any decorating period as well as any fabric. Although they are usually rather informal, they may be adapted to more formal treatments with the use of overdraperies (see Figure 25).

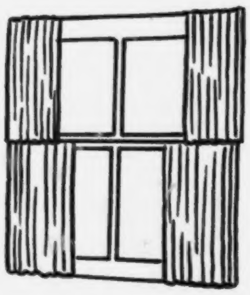

Figure 25.

DRAPERIES

Draperies may be lined or unlined. They are used widely with many decorating periods and are made from a wide variety of fabrics. Draperies may be formal or informal, and they may be combined with curtains. Unlined draperies are less formal, and it is necessary to keep the appearance from the outside of the home in mind when making the fabric selection. Colored or floral prints in the window can detract from the outside appearance of the house. Unlined draperies, however, give more opportunity for the light to filter through than lined draperies.

BLINDS

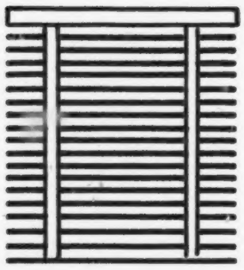

Figure 26.

Venetian Blinds are functional in their use and serve as an effective means of regulating light. A pulley is used to raise or lower the blind, and thus, control the amount of light which enters the room. They may be used alone or with curtains, draperies, valances, or cornices. They may be used with a variety of window types and are available in wood, aluminum, or steel. Bamboo is another type of blind that is often used on porches, dens, or in informal settings. Blinds may be vertical or horizontal, wide or narrow, in colorful or neutral tones, and textured or smooth (see Figure 26).

SHADES

Austrian shades are made of sheer or semi-sheer fabrics, such as pongee, nylon, silk, and blends. A braided cord is attached to the lower edge of each row of tape and drawn up through rings to the top and across to one side for raising and lowering the shade (see Figure 27).

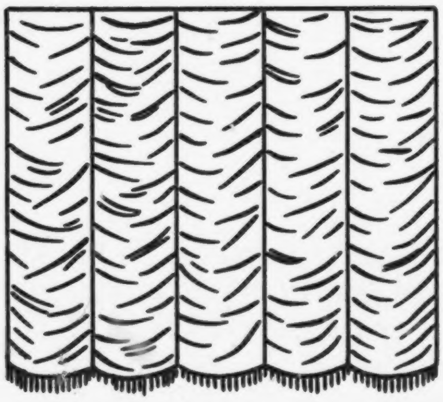

Figure 27.

Roller shades have been a stand-by for many years. Imagination in the use of fabrics and trims can result in shades which are decorative as well as functional (see Figure 28).

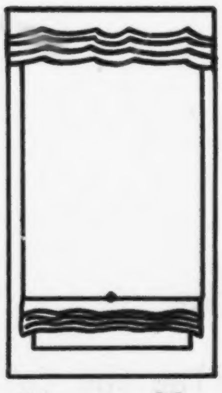

Figure 28.

SHUTTERS

Louvered shutters can be draped, stained, or painted to give a variety of effects. They may be used with valances, cornices, cafe curtains, or draperies. The louvers can be adjusted to direct the light as preferred (see Figure 29).

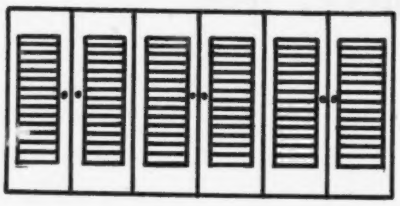

Figure 29.

VALANCES AND CORNICES

A valance is a decorative piece at the top of the window used to unify two or more windows, to change the proportions of a window, or to conceal the drapery hardware. Valances include swags, cascades, canopies and short pleated drapes. An example of a swag is shown in Figure 30 and a cascade in Figure 31.

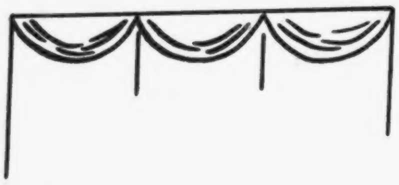

Figure 30.

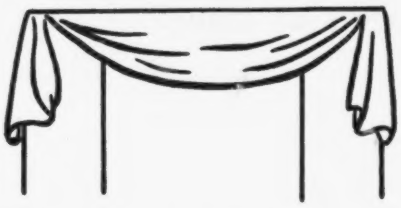

Figure 31.

The term cornice is often used interchangeably with valance by designers. A cornice is distinguished by some designers as being made of wood, plastic, or hard material backing and covered with fabric, while a valance is a soft, tailored, or shaped drapery across the top of the window (see Figure 32).

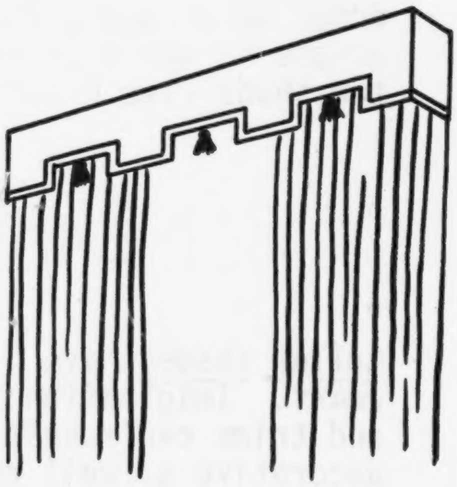

Figure 32.

QUESTIONS:

1. Define the following terms:
   Frame
   ~~Sill~~ Sash
   Apron

2. Why are glass curtains used?

3. In what three lengths may draperies be made?

4. In what type of rooms would swags and cascades be appropriate?

5. What guide can be used to determine the width of a cornice?

6. According to Homes with Character, what four factors determine the type of window treatment selected?

7. If a window was too long and narrow, which type of cornice would be best?
    a. A cornice covered to match the drapery
    b. A cornice covered to match the wall color
    c. A cornice covered with a contrasting color

ASSIGNMENTS:

I. Make a sketch or find a picture of each of the 14 types of windows listed on p. 72 of the Window Decorating Guide by Graber.

II. Select at least six different types of windows and sketch or describe a window treatment for each. Describe the fabric you would select and tell in what room each would be used.

UNIT IV-4

THE CLIENT'S HOME

SUBJECT: Drapery Measurements

TASK: Accompanies designer on visits to clients' homes

OBJECTIVES: Be able to (1) describe procedure to follow when measuring specific types of windows for draperies
(2) solve problems for determining amount of fabric required for draperies for given windows

Measurements for any window treatment should be taken with a steel tape or folding ruler. The length is measured from the top of the rod to the sill, apron, or to within one inch of the floor, depending on the finished length desired. For the width, the measurement is made from one outer edge of the fixture bracket to the other. This is the flat measurement and an allowance for the return would have to be added. Generally, the amount of fullness to allow is determined by multiplying the width of the area to be covered by two or three.

The hardware used, the differences in weights of material, and differences in procedures in individual workrooms will cause the figuring of yardage to vary. A guide to follow for measuring and figuring yardage for draperies for one window, with an example given in parenthesis, follows:

		Example
Length:	Length of the finished curtain or drapery: sill, apron, or 1 inch from floor	(84")
	Heading allowance may be 1 inch for lined draperies; curtains require a 3/4 inch casing	(1")
	Hem allowance varies with weight of fabric, length of drapery, and methods used in different workrooms.	(5")
		(Total length = 90")

Width:	Measure the rod and multiply by 2-1/2 or 3 for desired fullness. (Ex., 66" rod)	(198")
	Wall return may vary, but 4 inches on each side is standard.	(8")
	Center overlap and underlap may vary according to type of rod and workroom, but 3 inches to 5 inches is usually allowed for each side.	(6")
	Side hem allowances are usually one inch in width for each of the four side hems.	(4")
		(Total width = 216")

Divide the fabric width into the total width needed. Most drapery fabrics come in widths of 44", 54", or 72", but some may be as narrow as 36" or as wide as 108".

(216" ÷ 54" = 4 widths)

Multiply the number of fabric widths by the total length measurement.

(Total yardage is 90 x 4 = 360" or 10 yards)

The above procedure needs to be varied slightly if the fabric selected is one with a pattern that needs to be matched. When determining the length of the drapery panel, add the length of one repeat to allow for matching. Suppose the length of the pattern repeat is ten inches. Using the figures in the above example, the amount of fabric to allow for length would then be 100 inches. In the example shown on the right, the distance from A to B would be the length of the pattern repeat (see Figure 33).

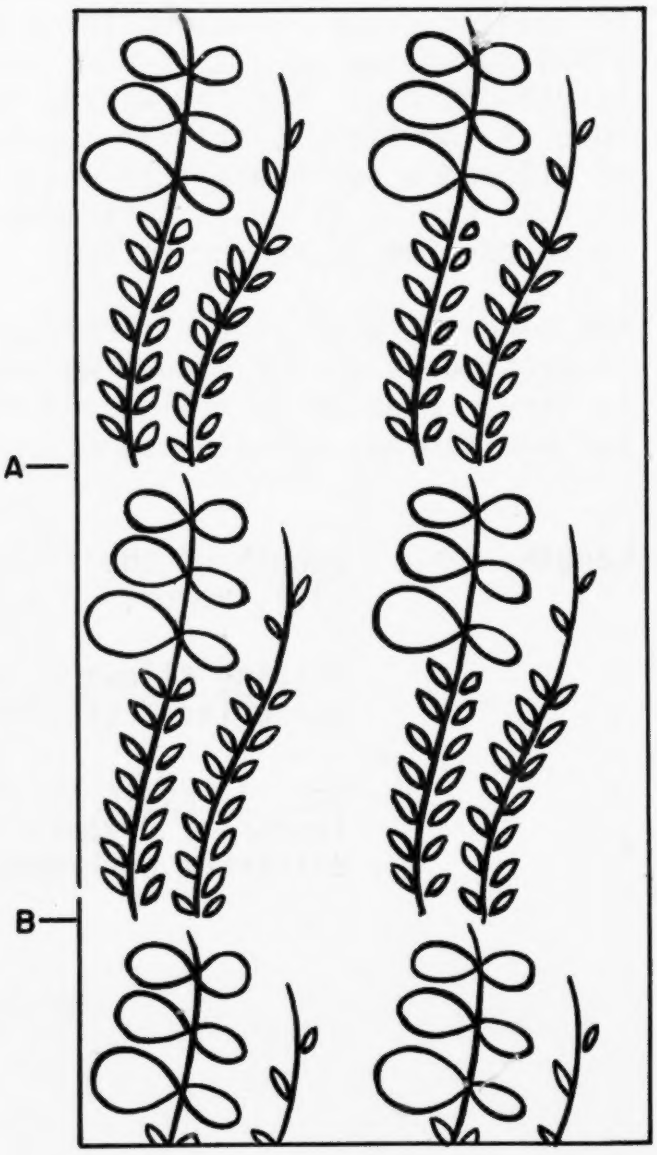

Figure 33.

Measurements for blinds and shutters are taken inside the window frame or wherever one would prefer for desired effect and function. Shades may be placed inside or outside the window frame, but at least 1/4 inch clearance should be allowed on each side of the frame.

For cafe curtains, the length of each tier should be measured separately. Measure from the top of each rod and include enough length to cover the rod below. For the bottom tier, the length should be to sill or apron.

Double hems are generally preferred and an allowance for the type of heading desired must also be made.

QUESTIONS:

1. What kind of measuring device should be used for taking measurements for draperies?
2. List the three lengths curtains or draperies may be made.
3. What is the general method of estimating the fullness needed for draperies or curtains?
4. Drapery fabrics are generally available in what three widths?
5. Fabric is bought by the yard. If, in figuring yardage, the total amount was 468 inches, how many yards should be ordered?

ASSIGNMENT:

Select a window in your home and measure it for draperies to be made from a fabric with a 15-inch pattern repeat. Give the measurements and figures for deciding the yardage needed. (You may use the hem allowances given in the example on p. A-91.)

UNIT IV-5

THE CLIENT'S HOME

SUBJECT: Room Decor

TASK: Prepares draft for simple room layout and furniture arrangement

OBJECTIVE: Be able to create a collage for a given room

REFERENCES: Craig, Hazel Thompson and Rush, Ola Day. Homes with Character. Boston, Massachusetts: D.C. Heath and Company, 1962. pp. 129-144.

Stepat-De Van, Dorothy. Introduction to Home Furnishings. New York, New York: The Macmillan Company, 1964. Review pp. 132-140.

"Getting to Know You" is a song that could apply to the task of a home furnishings aide in planning an interior to meet the needs of a family. She must know something about each member of the family, such as their ages, interests, hobbies, clubs to which they belong, ambitions, personalities, and preferences in color. She must also know about how much they plan to spend on furnishing their home.

The interior designer usually visits with the family to see how they live--casually or more formally. Do they have similar schedules so mealtimes can be shared? Do they do things together or do they go their separate ways and need room for their own friends and activities? The more the designer knows about the family, the easier her job will be.

Each member of the family will most likely want to make decisions in regard to his own room. If the designer has an assortment of items from which the client may choose that would be appropriate, in good taste, and within the budget, this will help both the designer and the client achieve the desired results.

After becoming acquainted with the family, the next step would be to develop a collage for the home. Each room is done separately, but the planning of the home is thought of in terms of a complete unit. Select basic color combinations first. A picture, a pattern in the drapery, or an accent piece might be the inspiration for the color scheme. Experimenting with various color samples may provide additional ideas. Make decisions on floor covering, walls and woodwork, furniture, window treatments, and then accessories or accents in this order. Color, texture, balance, rhythm, and

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proportion need to be considered if a harmonious and pleasing arrangement is to be the result.

When making a collage, pieces of paper representing the floor, walls, furniture, window treatment, and accessories are cut out in sizes equal to the approximate proportion in which they will be used in the room. These samples are then carefully arranged on a sheet of paper (see Figure 34). A collage helps to give the client a feeling for the way the room will appear.

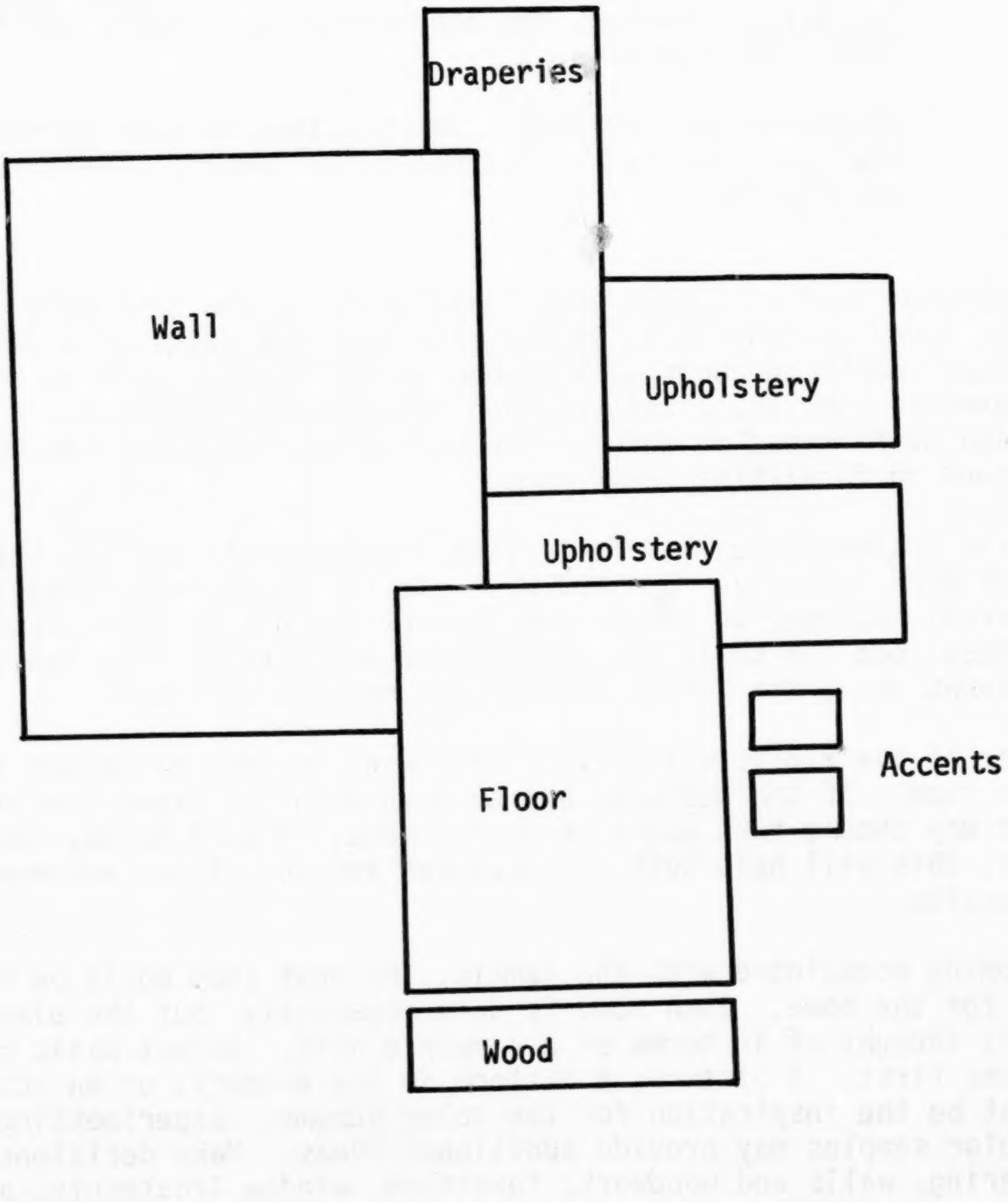


Figure 34.

ASSIGNMENT:

Choose a picture and floor plan of a house, and plan a collage of the walls, floor, window treatment, wood, and accessories for at least two of the rooms, or for the complete home, if you wish. Use fabric swatches, colored paper samples, and floor covering samples, if possible. Mount these on paper and write a brief description of each, including the effect desired for each room, whose room it is, and the purpose of the room. Give the exposure of the rooms and any additional information you want to add.

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT V-1

BASIC DRAPERY CONSTRUCTION

SUBJECT: Power Sewing Equipment

TASK: Operates power sewing equipment

OBJECTIVES: Be able to (1) identify function, describe operation, and identify safety precautions to observe for the following:
- (a) commercial sewing machine
- (b) serging machine
- (c) blindstitch machine
- (d) tacking machine

(2) evaluate own safety habits when using power sewing machines

Several types of sewing machines may be used in a drapery workroom. The most common ones are the commerical sewing machine, serging machine, blindstitch machine, and the tacking machine. At your training station, additional power sewing equipment may be available or only one or two of the previously mentioned machines may be used.

COMMERCIAL SEWING MACHINE

The commercial sewing machine is similar to the sewing machine used in the home or in the homemaking department. It is heavier and sturdier and operates at a higher rate of speed because it is used daily for production sewing. This machine is operated in much the same way as the machines you may have used, but it is recommended that the manufacturer's operation handbook be studied before using the machine.

The commercial sewing machine is used in the drapery workroom to make lines of straight stitching, such as sewing panel lengths together, attaching crinoline, and sewing some types of hems.

SERGING MACHINE

The serging machine is used to sew panel lengths together and to attach the crinoline to some sheer drapery fabrics. The serger trims the edges of the seam as it stitches the fabric together. At the same time, the machine finishes the edges of the seam with a cable stitch as shown in Figure 35.

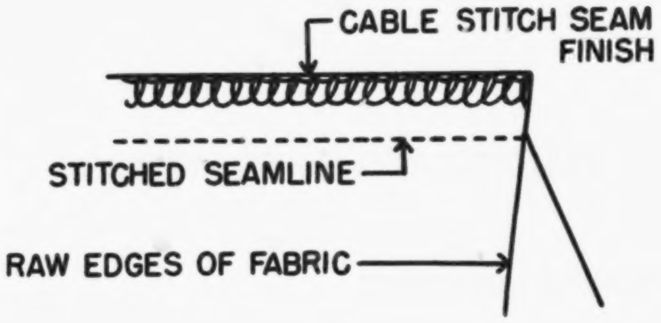


Figure 35.

The serger is not used to stitch lengths of velvet or sheer fabric together because the resulting line of stitching would be puckered. The commercial sewing machine is recommended for these fabrics in order to have a smooth line of stitching.

Serging machines are not difficult to operate, but they do require a skilled operator because of their high speed. Always refer to the manufacturer's operation handbook for instructions.

BLINDSTITCH MACHINE

In some drapery workrooms, a blindstitch machine may be available for hemming drapery panels and attaching the lining to drapery panels. When used properly, the stitches from a blindstitch machine do not show on the right side of the fabric.

The needle goes through the fabric as shown in Figure 36. Note that it goes only partly through the fabric to which the hem is being attached. Since the thickness of fabrics varies, the machine must be adjusted for fabrics of different weights. This adjustment is made by changing the position of the ridge over which the fabric passes.

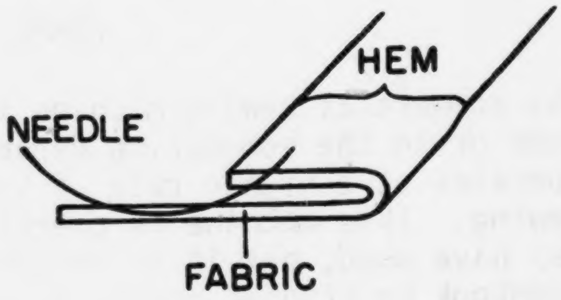


Figure 36.

Figure 37 shows what happens when the ridge is set too low. The needle does not catch the fabric and the hem is not sewn down. In Figure 38, the ridge is set too high and the needle goes through the fabric, allowing the stitches to show on the right side.

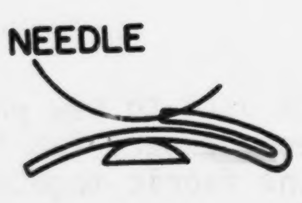


Figure 37.

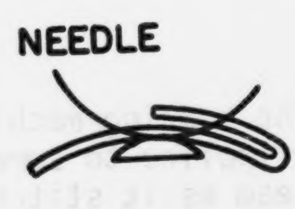


Figure 38.

It is important that the machine not only be adjusted properly for different weights of fabric, but also that the fabric be accurately fed into the machine. A distance as small as 1/16 inch may mean that the edge of the hem is missed and the garment is not hemmed.

Figure 39 shows the fabric too far to the right with the result that the hem is not caught. In Figure 40, the hem is caught in the center instead of at the edge because the fabric is being fed too far to the left.

The number of stitches per inch can also be changed according to the fabric being hemmed. In general, stitches on heavier fabrics are farther apart than on lightweight fabrics.

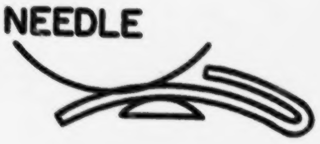


Figure 39.

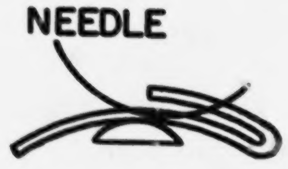


Figure 40.

TACKING MACHINE

The tacking machine is used to tack the pleats on drapery headings and, with the addition of a special attachment, can also be used to stitch rings to curtains. The tack made by the machine is 1/4 inch in width and consists of several rows of straight stitching back and forth over the same spot.

It is important to remember that regardless of the length or width of the tack, the area to be sewn must be placed in the center of the stitching area on the machine (see Figure 41).

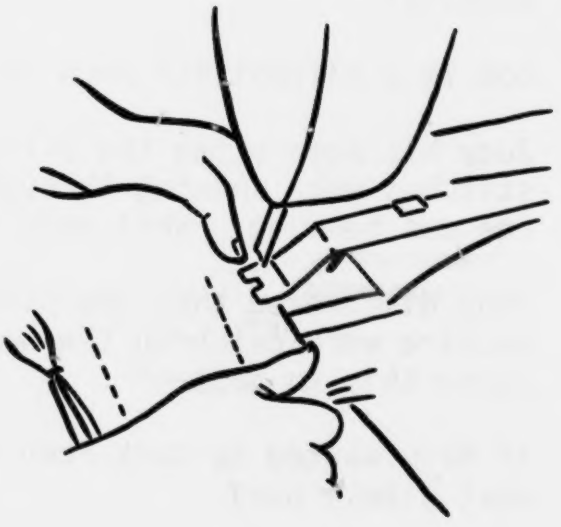


Figure 41.

SAFETY PRECAUTIONS

Some general safety precautions to be followed when using any type of power sewing equipment are listed below:

1. Never attempt to sew on an unfamiliar machine without first studying the manufacturer's operation handbook.
2. Turn machine off when changing a needle or replacing machine parts.
3. Use the correct needle for weight of fabric.
4. Replace worn parts with identical new ones.
5. Keep eyes on machine and work when sewing.
6. Clean machine as recommended in operator's manual.

A home furnishings aide who takes pride in her work and has safe work habits can gain the approval of her supervisor and co-workers when operating power sewing equipment. Her efficiency will increase the output of the workroom.

QUESTIONS:

1. What are the four most common types of sewing machines used in drapery workrooms?

2. To sew two lengths of sheer drapery fabric together, Sue would most likely use what type of sewing machine?

3. What three things does the serging machine do?

4. Which two machines may be used to attach the crinoline to drapery headings?

5. What two drapery construction processes can be done on the blindstitch machine?

6. How is a blindstitch machine adjusted for fabrics of different weights?

7. Judy has been using the blindstitch machine and noticed that the stitches were showing through to the right side of the drapery panel she was hemming. What does she need to do to prevent this?

8. Jane discovered that the stitches she was making with the blindstitch machine were not catching the hem of the drapery panel. What would cause this to happen?

9. If Mary wanted to tack French pleats, what type of machine would she most likely use?

10. What general rule could you give an inexperienced person who was about to begin sewing on a serging machine for the first time?

11. What is the first step when changing a machine needle or replacing machine parts?

12. Linda was looking at Janie's new dress while she was sewing on the serging machine. What safety precaution was Linda breaking?

ASSIGNMENTS:

I. List the types of power sewing equipment used in your place of employment. For what tasks are each of the machines used?

II. A. Develop a check list of safety habits to observe when operating power sewing equipment in your place of employment.
    B. List your strong areas and weak areas. Repeat your rating again in one week. Tell when you have made improvements.

Home Economics
Instructional Materials Center
Lubbock, Texas

V-2

UNIT V-2

BASIC DRAPERY CONSTRUCTION

SUBJECT: Drapery Workroom Equipment

TASK: Replenishes drapery work tables with thread, needles, scissors, and measuring guides

OBJECTIVES: Be able to (1) identify types of hand equipment used at drapery work tables
(2) select appropriate equipment for a given task
(3) develop a check list for evaluating management of time and use of equipment

Saws and hammers are associated with carpenters, wire and pliers with electricians, and pots and pans with cooks. These are the representative tools of their trade. What are the tools of a drapery seamstress?

Just for fun, see how many of the tools you can guess from the jingles listed below. On a piece of paper, write the numbers from 1 to 6. After reading each jingle, write the name of the piece of sewing equipment that you think is being introduced.

1. Jack was quick and Jack was nimble,
   Marcy could stitch with needle, thread, and __________.

2. Joey was blamed with a number of sins,
   he was always sticking people with __________.

3. The theater billboard announced the Beatles!
   The ladies backstage were frantically stitching with __________.

4. A familiar sound to seamstresses' ears
   Is the cut, cut, snip, snip of the __________.

5. Not to gauge the rain, but measure hems
   Suzy used a ______ __________ and pins.

6. To measure one foot, Julie used a ruler which was thick,
   but to measure three feet, she used a __________.

How many did you get correct? 1. thimble, 2. pins, 3. needles, 4. shears, 5. hem gauge, and 6. yardstick. Although this is not the complete list of tools used, it is an introduction to some of those familiar to drapery seamstresses.

Good tools and equipment are as necessary in sewing as in any other creative activity. A knowledge of the right piece of equipment for a specific task will not only reduce time spent on the task, but it will improve the quality of the work done.

NEEDLES

One of the simplest and most important tools used by a drapery seamtress is a needle. Needles are available in two types of packaging: (1) solid packages--all one size, and (2) assorted packages--assorted sizes. The rules for the relationship between size of needles and number is: the larger the needle, the smaller the number. A number 8 needle is, therefore, smaller than a number 5 needle.

The following four types of needles are usually available in a drapery workroom:

1. Sharps are medium-long needles with small round eyes. They are available in solid packages in sizes ranging from 1-10 or in assorted packages of 1-5, 3-5, or 5-10. Sharps are used for general sewing.

2. Crewels are medium-long needles with oval eyes, larger than sharps, used for general sewing. Sizes range from 5-10 (solid) or 1-5, 3-9, or 5-10 (assorted).

3. Self-threading are long needles with eyes that spring apart for easy threading. Sizes range from 1-9 and they are used for general sewing.

4. Betweens are short needles with small round eyes used for fine handstitching. The sizes range from 3-9 (solid) or 3-9 and 5-10 (assorted).

Since there is such a wide variety of sizes and types of needles, you may wonder how to choose the right needle for the job. In general, sharps in sizes 7-10 are the most useful. Needles are usually selected with reference to (a) fabric weight, (b) size of thread to be used, and (c) kind of stitch to be used. Four additional suggestions to help in choosing the right needle for the weight of the fabric and kind of stitch are:

1. Use long needles for long stitches.
2. Use short needles for short stitches.
3. Use needles of small sizes for lightweight fabrics.
4. Use needles of large sizes for heavy fabrics.

CARE OF NEEDLES

1. Leave needles in the package to prevent rusting until you are ready to use them.
2. Polish needles occasionally by pushing them through emory bags to smooth away rusty or sticky spots. (DO NOT LEAVE IN EMORY BAG OR THEY WILL RUST!)

QUESTIONS:

1. When all the needles in a package are the same size, the package is called a(n) ___________ package.
2. a. Which needle would be the larger--a size 3 or 5?
   b. To help remember the relationship between the number of a needle and its size you may say: The smaller the number, the _________ the needle.
3. What is the main difference between sharps and crewel needles?
4. What kind(s) of needles is/are best to use for
   a. fine handstitching?
   b. general sewing?
5. What is the main advantage of the self-threading needle?
6. What are three things to consider when selecting a needle for a particular sewing task?
7. Betty is hemming drapery panels made of lightweight dacron. Should she use a small or large needle? Why?
8. Connie is basting the side hems of a drapery panel which is to be lined.
   a. Should she use a size 7 or 10 needle?
   b. Why?
9. Would a small or large needle be best for cut velvets, burlap, or other heavyweight fabrics?

SHEARS AND SCISSORS

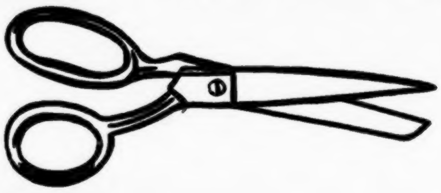
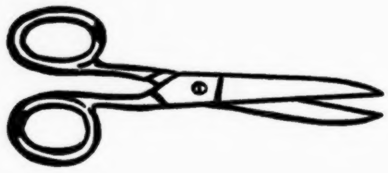
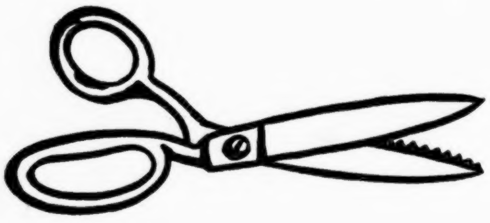
Do you know the two differences between scissors and shears? They differ in the length of the blades and the shape of the handle. Shears have one handle larger than the other, while scissor handles are smaller and the same size. Shears are, therefore, more comfortable to hold while cutting the medium to heavyweight fabrics which are commonly used to make draperies.

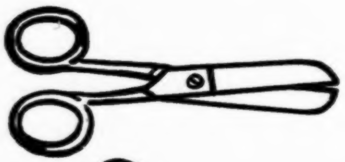
Blades of shears vary from 5 to 12 inches, the most common length being 7 or 8 inches. Scissors are less than six inches long. Bent-handled shears will rest flat on the table while cutting and give a more accurate cutting line than straight-handled shears. If you are left-handed, be sure to use left-handed shears.

When selecting shears, look for those made of high-quality steel which will hold a good cutting edge. Test the shears on a scrap of fabric to see that the blades move easily, that they cut the entire length, and that the points come together. Blades joined by a screw, rather than a rivet, can be tightened and loosened when necessary.

A pair of good shears will be one of the most expensive items on your list of sewing tools, but they can be used for years if they are cared for properly. Use them only for sewing tasks. Cutting paper or using them for other tasks will dull the blades. Handle them carefully, being careful not to drop them. Keep them dry and occasionally put a drop of oil at the screw. When they become dull, it may be necessary to have a professional sharpen them. Always be sure to keep them sharp and smooth for accurate cutting.

Each tool for cutting has a specific use:

	Shears:	Cut drapery panel lengths.
	Scissors:	Use at the sewing machine for cutting threads, trimming seams, and light cutting.
	Pinking Shears:	Finish seams that ravel very little. DO NOT USE THEM TO CUT DRAPERY PANEL LENGTHS FROM BULK OF FABRIC, because they will not give an accurately cut edge for stitching seams or folding hems.



Ripping Scissors: Rip out stitches with no damage to fabric.

Thread Clips: Snip thread and make small clips needed for marking specific points.

QUESTIONS:

1. What are the two main differences between scissors and shears?
2. What is the advantage of the bent-handled shears over the straight-handled ones?
3. Fill in the blanks with the name of the cutting tool you would use: scissors, shears, and ripping scissors.
   a. Ann is making draperies for a customer and is ready to cut the panel lengths from the fabric bolt. For this task, she will use her ________________.
   b. While she is constructing the draperies, she uses her __________ at the sewing machine to clip threads and trim seams.
   c. When she makes a mistake and has to do some ripping, she finds her ________________ a handy tool.

THIMBLES, TAPE MEASURES, HEM GAUGES, YARDSTICKS, PINS, PINCUSHIONS

Thimbles are used by a drapery seamstress to push the needle through a number of layers and thicknesses of fabric. As skill is developed in using a thimble, hand sewing becomes easier and faster. Thimbles range in size from 6 to 12 and should fit snugly enough to stay on the middle finger. A thimble that is too loose or too tight will slow down handstitching and cause the stitches to be uneven as a result of stopping and adjusting the thimble every few minutes. Well-defined depressions in the thimble help to hold the needle securely in place as it is pushed through the fabric. Thimbles made of hard, lightweight metal, such as chrome-plated-brass, nickel-silver, or silverplate usually have deep and sharp-cut depressions.

Tape measures made of plastic or a firm fabric are recommended because they will not stretch. Paper ones are seldom satisfactory. Metal tips prevent fraying at the end of the tape measure, and heavy finishes on fabric tape measures prevent fraying along the sides. If the numbers on each side start at opposite ends, the tape measure is more convenient to use.

Metal rulers with a marker that slides through the center are called metal hem gauges. They can be used to measure tucks, pleats, hem widths, top-stitching lines, and other short measurements. Transparent rulers can also be used for the same purposes. Gauges may be made from pieces of cardboard with a notch cut at the desired width. Yardsticks are usually used to pin-off pleats on a drapery panel heading. The stiffness of a yardstick allows for more accuracy, and the length allows for larger segments to be worked with at a time.

A variety of types of pins may be used in the drapery workroom. Dressmaker pins, sizes 14-16-17, are used on most fabrics. It is especially important that the pins be sharp and rustproof so there will be no danger of leaving marks in the fabric. Heavier pins and tacks are used in addition to dressmaker pins.

Dressmaker pins are used to pin hem folds in place and to pin-off pleats. The heavier pins and tacks are used to hold the panel to the canvas table-top to insure accuracy when measuring the panel hems.

In drapery workrooms, pins may be kept in table pincushions, wrist pincushions, small boxes, or in trays along the edges of the work tables. The placement in individual workrooms may vary, but they should be conveniently located for use at the work tables.

QUESTIONS:

1. Why is it important that a thimble have well-defined depressions?

2. If you use a thimble that is too large for you, how might it slow down your stitching time? How would it affect your accuracy and neatness?

3. What would be the advantage of a tape measure numbered from either end on both sides?

4. Metal tips on the end of a tape measure would prevent the ends of the tape measure from ______________.

5. What type of measuring guide is usually used to pin-off pleats on drapery panel headings?

6. What size and type of pins are used on most drapery fabrics?

7. What is used to hold drapery panels in place on top of canvas work tables?

8. Why is it important that pins be rustproof and smooth?

IRONS

The heat controls on automatic irons insure that the iron will not get any hotter than the temperature for which it is set. It is, therefore, essential to know the correct temperature to use for the fabric being pressed and to set the dial on the iron accordingly. Remember that heavy fabrics can stand more heat than lightweight fabrics even if they are made from the same fibers.

Be sure to check the manufacturer's directions for the use and care of the iron you are using. Only distilled water is recommended for use with some steam irons and with others tap water is suitable. Keep the sole plate of the iron clean so it will slide easily across the fabric.

WORK TABLES

Large, flat surfaces are necessary for the construction of draperies so the panels can be spread out and the hems stitched evenly and accurately. The top of the draperies can be constructed more accurately and in less time if the entire width can be sewed at one time. Work tables are used to meet this need in drapery workrooms. The work tables usually measure 48 inches by 96 inches and are at a height convenient for handstitching or pressing while standing.

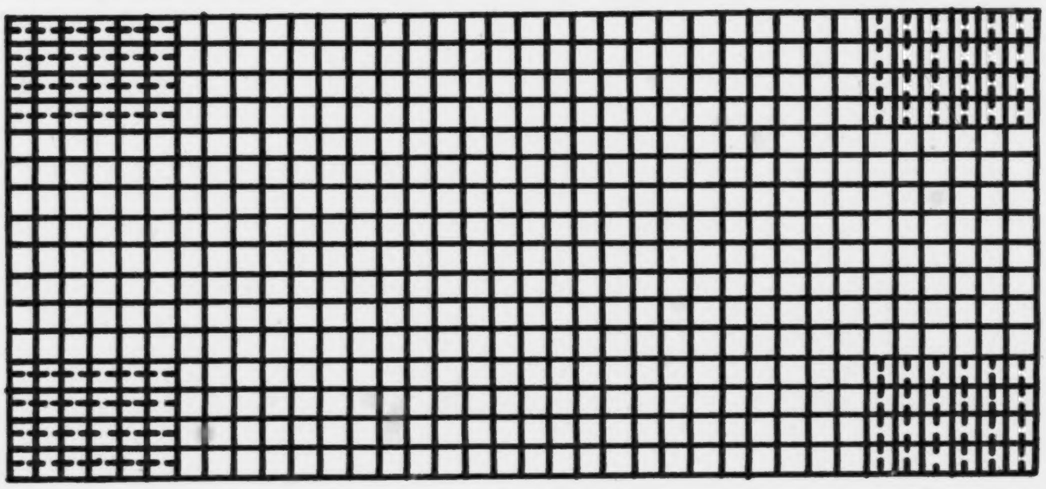


Figure 42.

On the work table illustrated in Figure 42, the solid horizontal and vertical lines represent inch divisions and the dashes represent 1/2 inch divisions.

The drapery panel top, bottom, and sides are placed along the pencil lines. The hems are then turned up along these penciled lines which serves as a guide when measuring the hems. This reduces the time spent and increases the accuracy of the process.

Periodically these canvas tops are replaced with new ones and new lines are drawn. You may be required to help with pinning hems on the work table. Instructions will be given by your supervisor.

Usually at one end of a table, space is allowed for the placement of sewing equipment. Pins, needles, hem gauges, and shears are kept here to increase the efficiency of the drapery seamstress. If these items are checked daily and kept in place, the seamstress will not have to look for an item when she needs it. A steam iron is usually placed on each table, also.

QUESTIONS:

1. What is used in drapery workrooms when a large flat surface is needed for drapery construction work?

2. What is the purpose of the penciled lines on the canvas tops? How does this save time and increase accuracy?

3. An alert drapery aide may increase efficiency in the workroom by keeping supplies and equipment in order. Suggest one way she can be sure equipment is in order. How would this increase efficiency for the whole workroom?

ASSIGNMENTS:

I. Design a bulletin board for one of the themes listed below or another one approved by your teacher.
   a. Decorator's Tool Chest
   b. Creative Tools
   c. The Name of the Game is "Work Table Equipment."

II. Develop a check sheet to rate yourself on work efficiency. Include such ideas as:
   a. Things you feel should be done to promote work efficiency in your place of employment
   b. Proper equipment for each task you do
   c. Ways of using time wisely

Home Economics
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Lubbock, Texas

UNIT V-3

BASIC DRAPERY CONSTRUCTION

SUBJECT: Work Orders

TASK: Receives drapery fabric and work orders from delivery person

OBJECTIVES: Be able to (1) identify various terms used in a drapery workroom
(2) describe procedure to follow when receiving fabric and work order at place of employment
(3) interpret information found on a drapery work order

The information given on pages A-117 to A-134 is presented in a form called programmed instruction. Information is given in short sentences or paragraphs in each frame--the space between the horizontal lines. Each frame requires some type of response. Read each frame carefully and then record the response asked for on a sheet of paper. If you are puzzled and cannot answer the question, look back a few frames to find the needed information. You will find the correct answer in the top right hand corner of the next frame; therefore, you will know immediately whether your answer was right or wrong.

You are not graded on your answers. Most important of all, you can learn at your own speed!

Here are the instructions for using the following PROGRAM:

1. Use a piece of paper to cover all of the frames below the one on which you are working. A solid black line indicates the end of a frame.

2. Write your answers for each frame on a sheet of paper before looking at the correct answer. By writing your answer, you will learn faster. You may look back to frames you have already completed if you need to review.

3. When a question requires a one word answer, there will be a ____________________.

   When two or more words are needed to answer a question, there will be a *____________________.

When you are to answer in your own words, there will be a
***

____

The NR at the bottom of a frame indicates "No Response." You do not answer a question. Go to the next frame.

TERMS USED IN DRAPERY WORKROOMS

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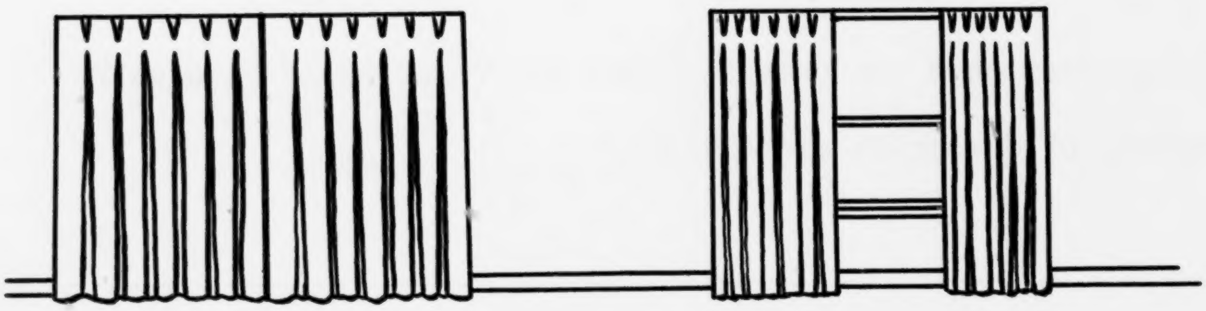
1. Draperies is the term that indicates any loosely hung fabric which can be drawn or which hangs at the side of windows purely for decoration.

   Any loosely hung fabric which can be drawn or which hangs idly at the side of windows purely for decoration is referred to as ___________.

---

1. Draperies

2. These two illustrations are examples of ___________.



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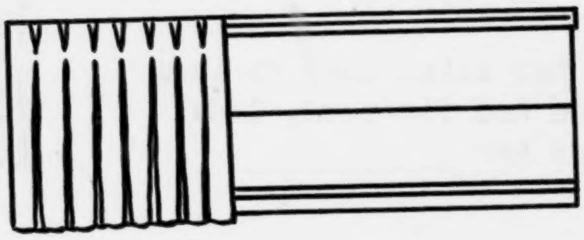
2. Draperies

3. Draperies are usually constructed in sections. According to the illustration below, one section is called a ___________.

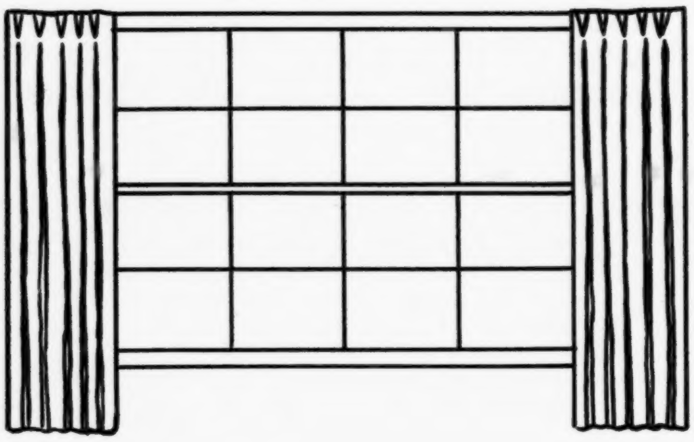


Panel

---

3. Panel

4. These draperies have two __________.



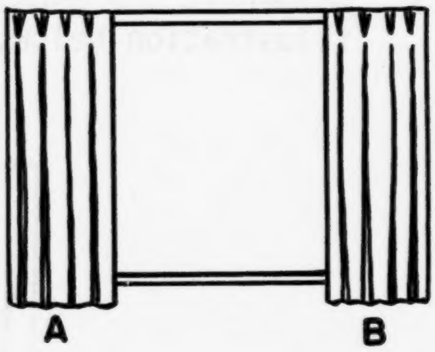
4. Panels

5. When draperies have two panels, these are referred to as a pair.

Two panels of draperies are called a __________.

5. Pair

6. Using the illustration below, select the correct letters for the following two questions:



QUESTIONS

(1) Mrs. Jacobs, the manager of a drapery workroom, asked Judy to show her the panel she had just finished. Judy would show her __________.

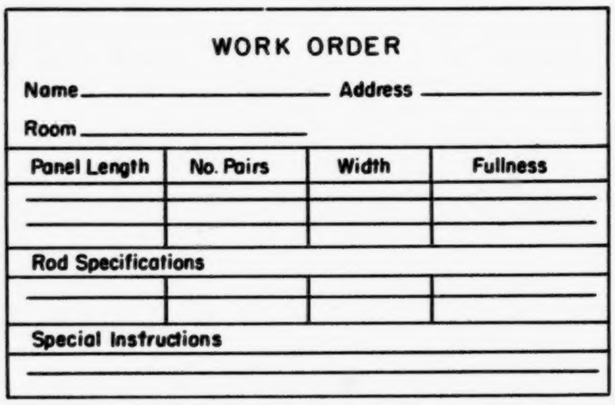
(2) If Mrs. Jacobs had asked Judy to show her the pair she had finished, Judy would have shown her __________.

---

6. (1) A or B
(2) A and B

7. The employers construct draperies following information filled in on a form attached to the drapery fabric.

This form is called a ___________.



WORK ORDER

Name ____________ Address ____________

Room ____________

Panel Length	No. Pairs	Width	Fullness

Rod Specifications

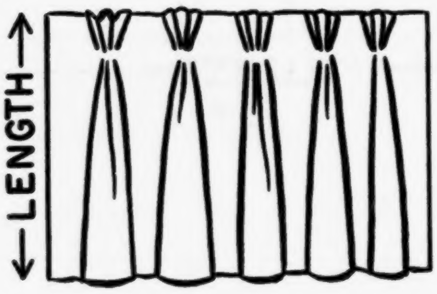
Special Instructions

---

7. Work order

8. There are different kinds of information found on a work order.

One term found on the work order describes the vertical or up-and-down measurement, usually in inches, of the finished drapery panels. As indicated in the illustration below, that term is ___________.



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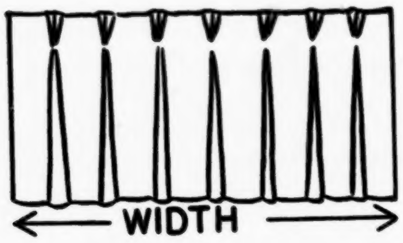
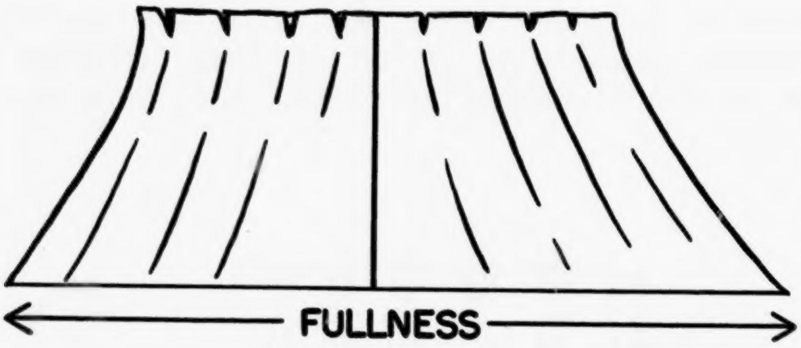
8. Length

9. Another term found on the work order describes the horizontal measurement, usually in inches, of one finished drapery panel. This would be the same as one half of the window measurement. This term is ___________.



9. Width

10. The width of completed draperies, which includes the amount of fabric taken up in the pleats in both panels, is referred to as the ___________.



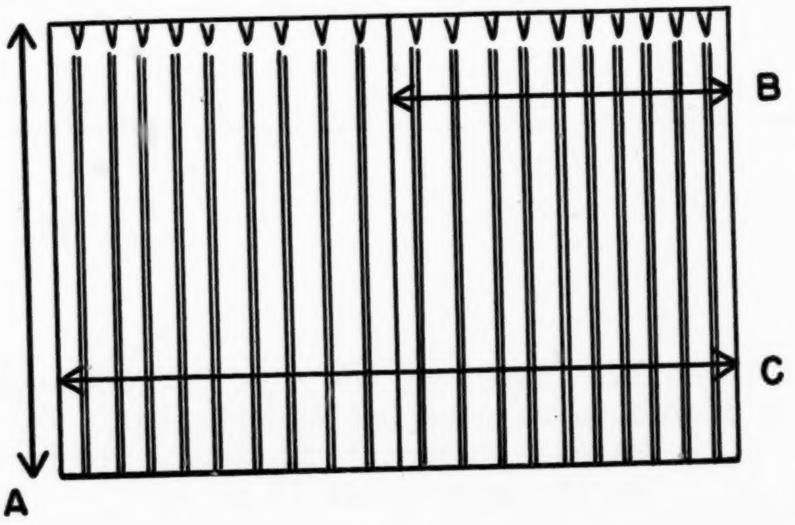
10. Fullness

11. Mary Jane received a work order which included the following information:

Panel Length	Panel Width	Fullness
60"	54"	216"

Which arrow on the diagram below would each measurement represent for the completed draperies?

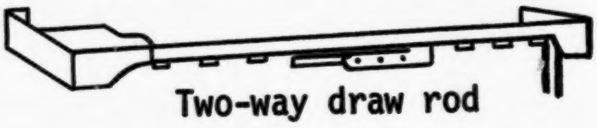
(1) Panel Length=60"
Arrow ________
(2) Panel Width=54"
Arrow ________
(3) Fullness = 216"
Arrow ________

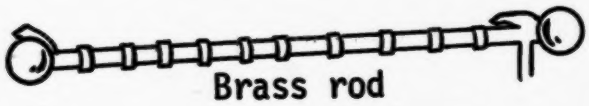


11. (1) A
(2) B
(3) C

12. The type of rod to be used will be specified on the drapery work order.

There are two types of drapery rods that are most commonly used. These are illustrated below. They are the *________ and the *________.


Two-way draw rod


Brass rod

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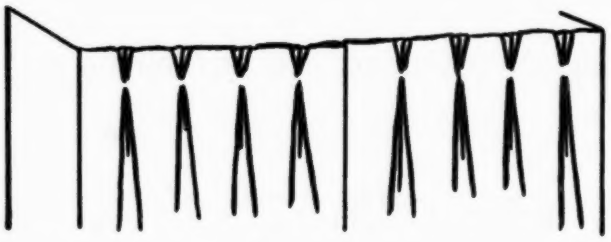
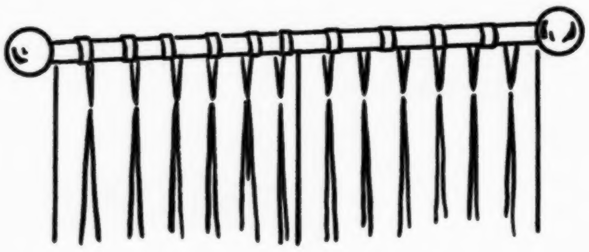
12. Two-way draw rod
    Brass rod

13. Both rods may open from the center. There is one major difference between the rods when the draperies are closed (see illustration).



Two-way draw rod



Brass rod

On the two-way draw rod, the rod is (visible, not visible)______.

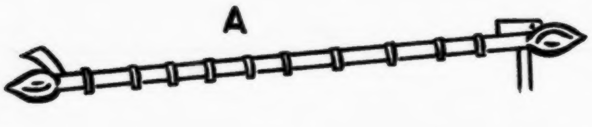
On the brass rod, the rod and rings are (visible, not visible) _____.

---

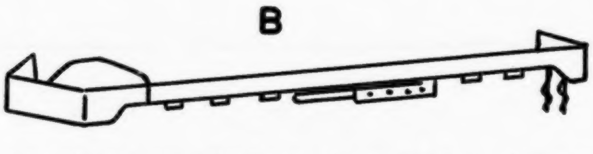
13. Not visible
    Visible

14. When Sue looked at the drapery work order, she noted that the type of rod to be used was a brass rod.
    (1) Which illustration below would be the type of rod specified on the work order (A or B)? _______

A



B

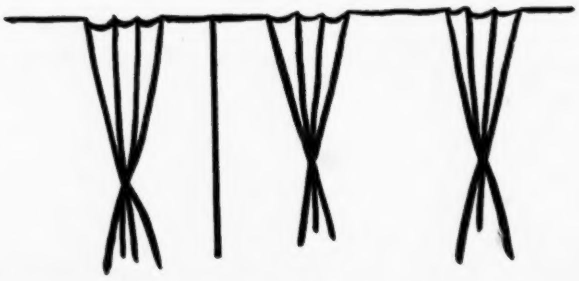


    (2) Once the rod was installed and the completed draperies hung, the rod would
        A. be visible at all times.
        B. not be visible at any time.
        C. be visible when draperies were partially closed.
        D. not be visible when draperies were closed.

---

14. (1) A
(2) A

15. Most draperies are pleated at the top. The term that refers to the top of the draperies where the pleating is done is__________.

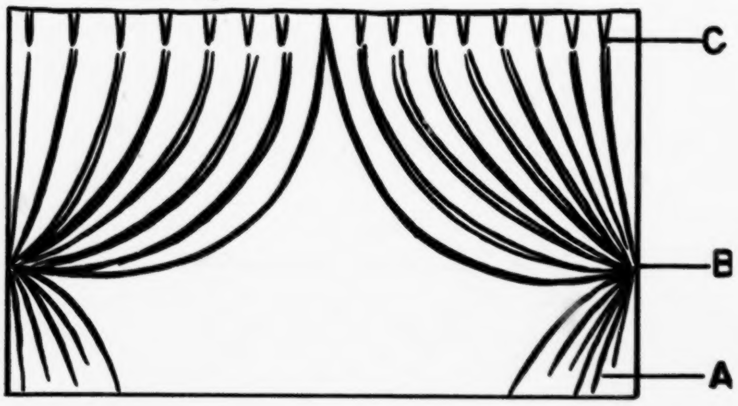


Heading

---

15. Heading

16. In the illustration at the right, which letter represents the drapery heading?___________

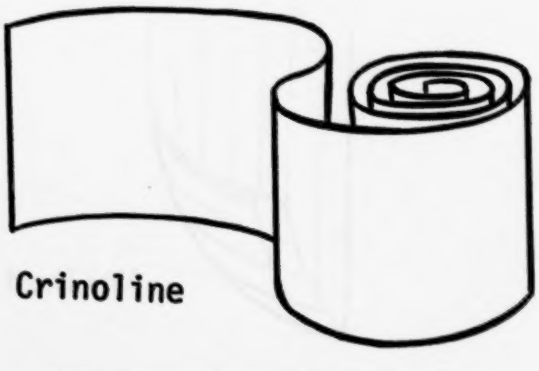


---

16. C

17. A type of stiff interfacing is attached to the underside of the heading to give extra strength in order to hold the pleats in place.

This interfacing is known as _____.



Crinoline

---

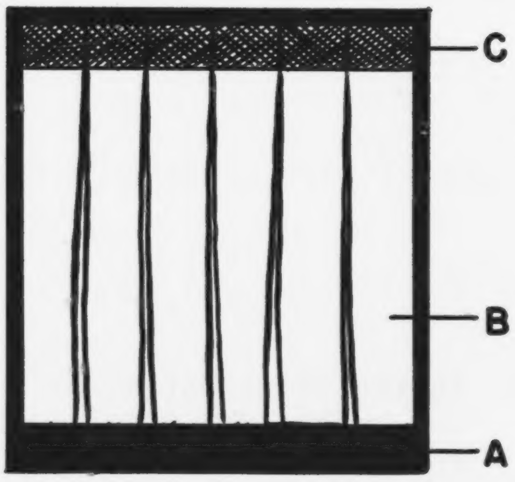
17. Crinoline

18. To give extra strength, crinoline is attached to drapery _______
    A. hems.
    B. headings.
    C. side hems.
    D. pleats.

---

18. B

19. This is an illustration of the underside of a completed unlined drapery panel. Which letter shows the position of the crinoline? _______



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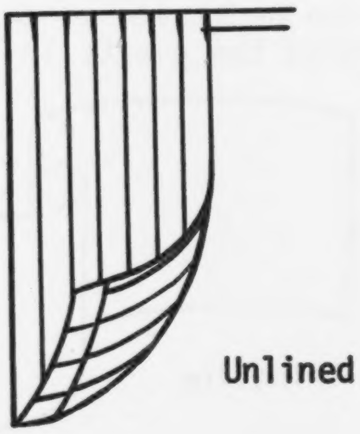
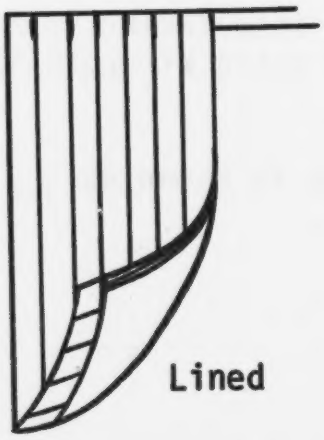
19. C

20. There are two ways draperies may be constructed. The two illustrations below indicate that draperies may be __________ or __________.


Unlined


Lined

---

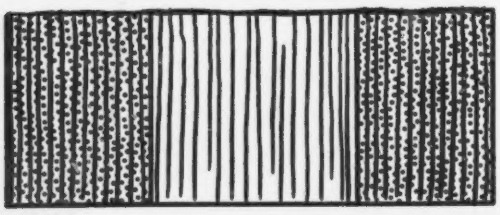
20. Unlined
Lined

21. Draperies are lined to make them opaque, to protect them from sun damage and to unify the outside appearance of windows. The fabric that is attached to the back of the drapery fabric is called lining fabric. Therefore, lined draperies have, in addition to the drapery fabric, a ___________ fabric.

---

21. Lining

22. A translucent, lightweight fabric is sometimes hung next to the window glass on a separate rod behind draperies. These are referred to as ___________ (see illustration).

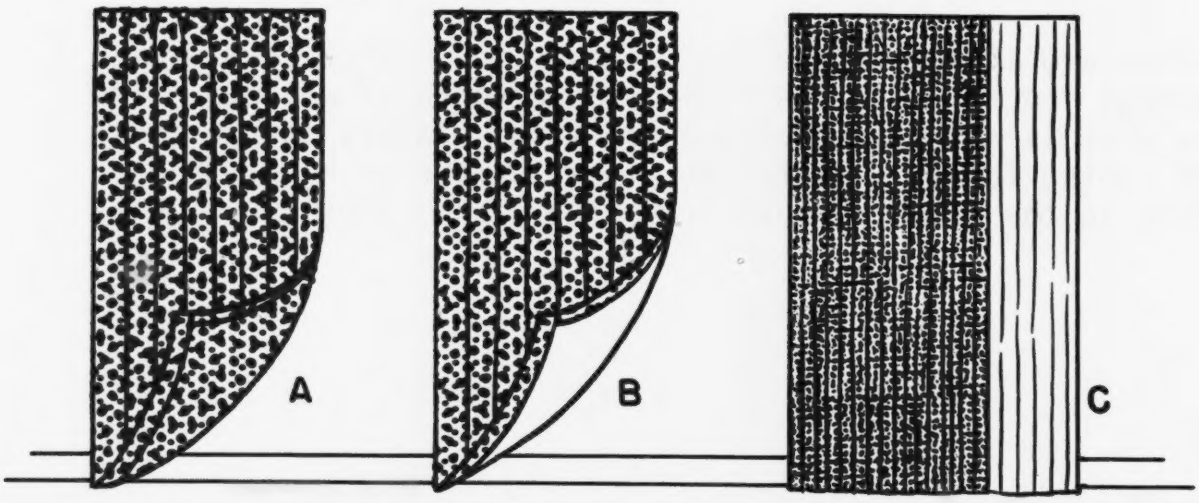


Sheers

---

22. Sheers

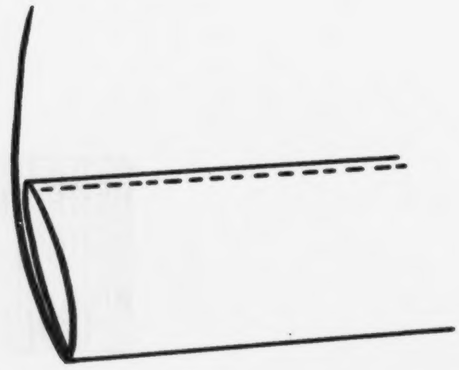
23. Which of the following illustrations is an example of
(1) lined draperies? ________
(2) unlined draperies? ________
(3) draperies with sheers? ________



23. (1) B
(2) A
(3) C

24. One type of hem is formed by turning the hem edge up the desired hem width, pressing, turning the same width up a second time, and pressing again.

Instead of a single hem, this type of hem is a *__________.



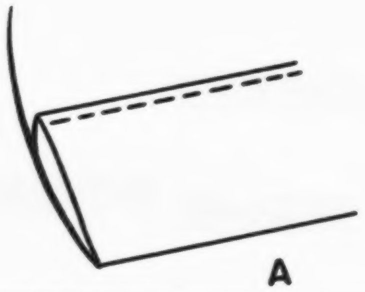
Double Hem

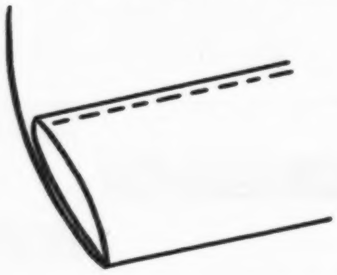
---

24. Double Hem

25. Double hems are used in some unlined and almost all lightweight draperies.

Which illustration is an example of a double hem?
A or B____________

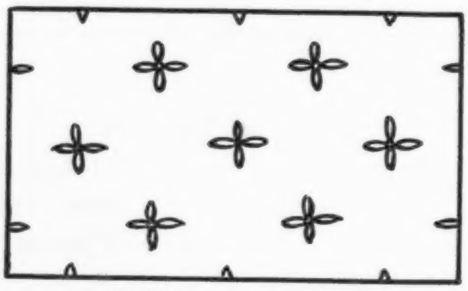

A


B

---

25. B

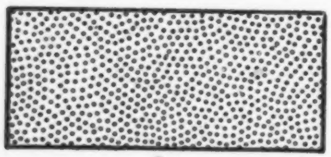
26. Some drapery fabrics may have designs on the fabric that appear at regular intervals. These designs are known as *____________________ (see illustration).

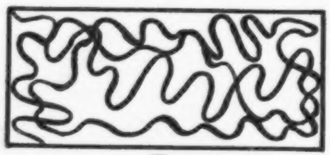

Pattern Repeats

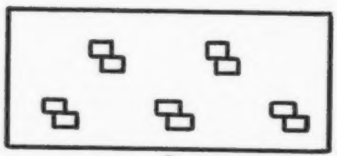
---

26. Pattern repeats

27. Which illustration below shows a fabric with a pattern repeat?______


A


B


C

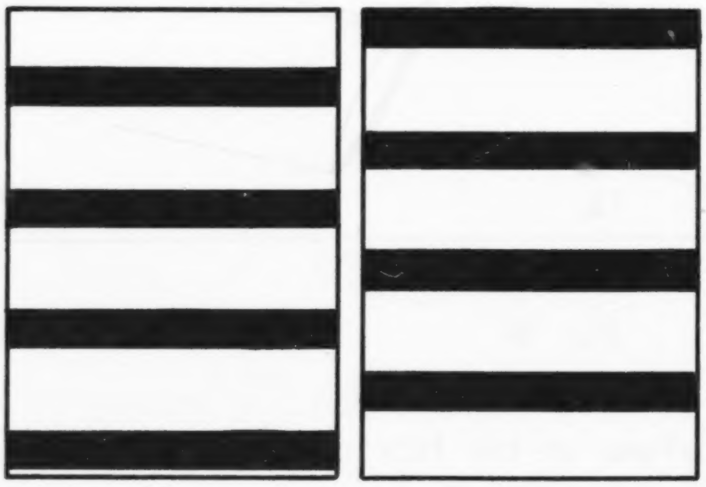
---

27. C

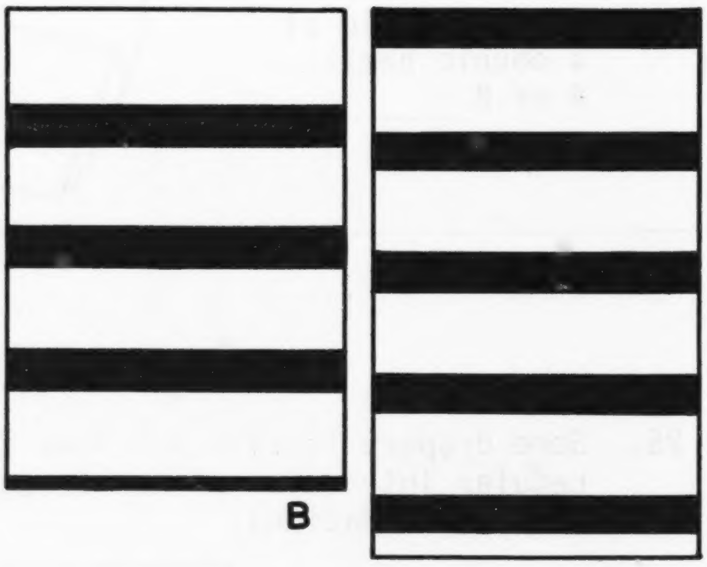
28. When a fabric with a pattern repeat is being used for draperies, more fabric is allowed for each panel length in order that the pattern repeats may be matched.

Mary Jane was given two lengths of fabric with pattern repeats to form a drapery panel.

A. Which lengths (A or B) should Mary Jane have received? ________
B. Why did you select the set you did? ** ________



A



B

---

28. B
The extra length for
one length would allow
for matching pattern repeat

29. Tabling is the term given to the process of drapery construction which involves measuring, marking, folding hems, pressing, hand-stitching, and other handwork. The work is done at large tables.

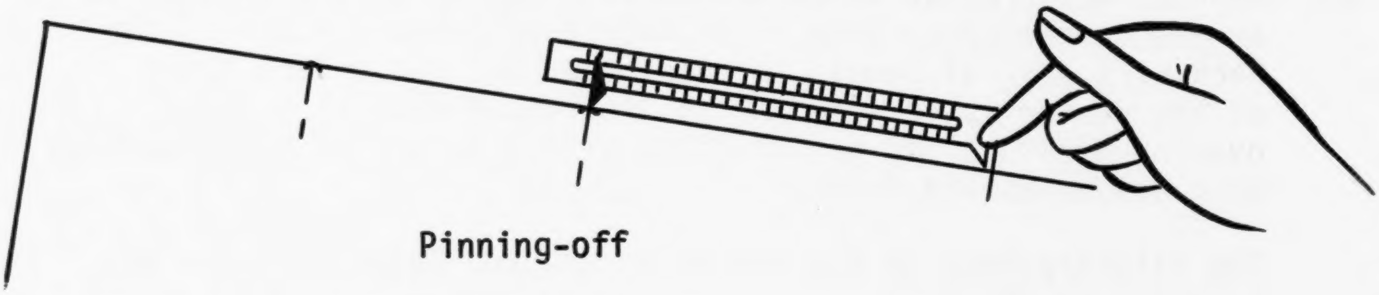
The process of drapery construction done at tables is called _____.

---

29. Tabling

30. One of the most important steps done at the tables is marking the pleats and the space between the pleats on the completed drapery panel headings (see illustration).

This process is known as the __________ process.



Pinning-off

---

30. Pinning-off

31. Select the correct answer.

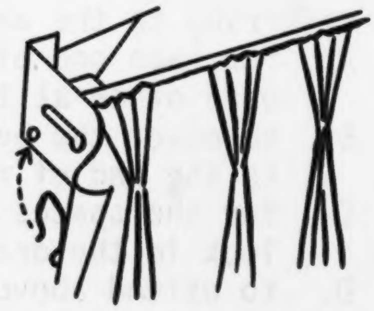
The pinning-off process involves
A. taking pins out of drapery hems.
B. marking space and pleat division with pins.
C. pinning double hems in place.
D. pinning the crinoline in place.

---

31. B

32. There are two measurements to be allowed for in the pinning-off process.

A certain amount of fabric is necessary to cover the extension of the rod from the face of the rod to the end of the rod at the wall. This measurement is known as the * __________.



Wall return

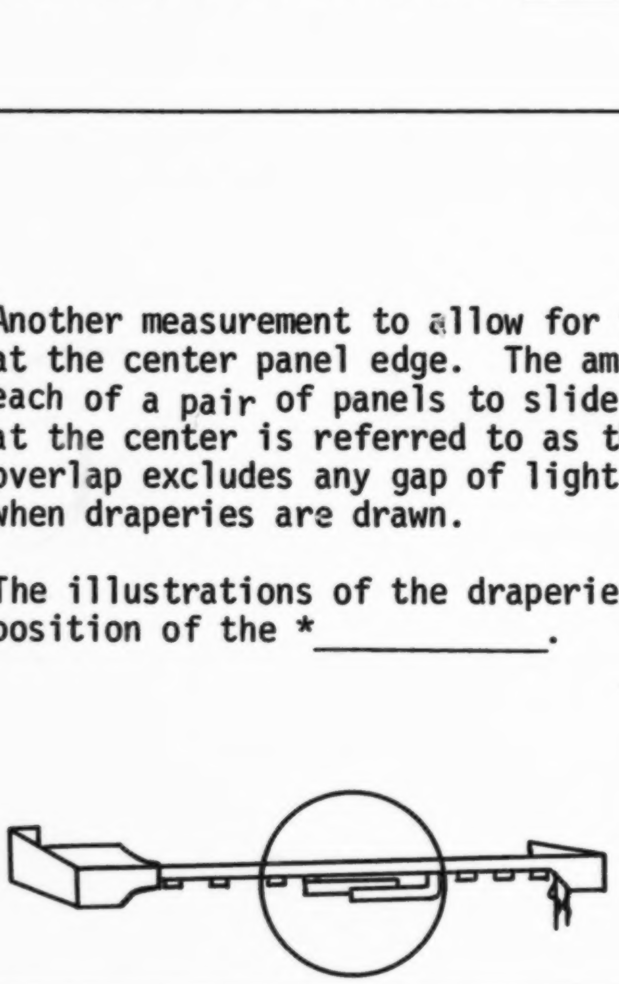
32. Wall return

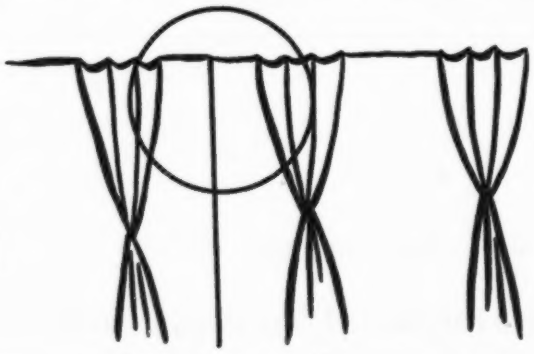
33. The amount of fabric necessary to cover the extension of the rod from the face of the rod to the end of the rod at the wall is referred to as the *__________.

33. Wall return

34. Another measurement to allow for in the pinning-off process is at the center panel edge. The amount of fabric necessary for each of a pair of panels to slide over and under each other at the center is referred to as the return overlap. This overlap excludes any gap of light at the center of the draperies when draperies are drawn.

The illustrations of the draperies and rod below indicate the position of the *__________.





34. Return overlap

35. Select the correct response.

Mary was observing Mrs. Snell and Mrs. Williams measuring the drapery headings for pleat placement. Mrs. Snell reminded Mrs. Williams to allow for the return overlap. Mrs. Snell was referring to the amount of fabric necessary

A. for each one of a pair of draperies to slide over and under each other at the center
B. to cover the bend or extension of the rod from face of rod to the end of rod at wall
C. for the spaces between pleats in order to create an unified look in the draperies
D. to extend above the rod in order to hide the rod from view.

---

35. A

36. Another tabling process involves folding the hems. There are several steps involved in the hemming process. The first steps are:

Step 1. Determine correct width for hem
Step 2. Fold raw edge over the required width
Step 3. Measure fold again for accuracy
Step 4. Fingerpress along the foldline

These first four steps are done with the hands and without the aid of an iron. Creasing the fabric by the use of pressure from the fingers is known as fingerpressing.

In the hemming process, the first pressing process is known as ___________.

---

36. Fingerpressing

37. Sue found that knowledge of certain drapery workroom terms was very helpful in taking instructions, working faster and more efficiently in her job as a home furnishings aide in a drapery workroom.

Select the letter of the correct Term for each of the Definitions listed.

Definition

___1. Rod on which rings show
___2. Figures on a fabric that appear at certain intervals
___3. Translucent, lightweight fabric hung next to the window glass behind draperies
___4. Rod used for draperies that open from the center
___5. Stiff fabric used at heading of drapery to give extra body for pleats

Term

A. Brass rod
B. Crinoline
C. Pattern repeat
D. Sheers
E. Two-way draw rod
F. Work order

---

37. 1. A
2. C
3. D
4. E
5. B

38. Select the letter of the correct Term for each of the Definitions listed.

Definition

___1. Two drapery panels for a given window
___2. Horizontal measurement of the finished drapery panel
___3. The width of completed draperies
___4. One section of draperies covering a window
___5. Top of draperies
___6. Vertical measurement of the finished drapery panels

Term

A. Fullness
B. Heading
C. Length
D. Pair
E. Panel
F. Sheers
G. Width

---

38. 1. D
2. G
3. A
4. E
5. B
6. C

RECEIVING FABRIC AND WORK ORDER

Some drapery workrooms receive work orders and drapery fabrics from a delivery person; while in other situations, the work orders and fabrics are brought to the workroom by the sales person. Regardless of the situation, the work order and fabric should be received in a professional manner. Some suggestions for receiving an order are:

1. Speak pleasantly to the delivery person.
2. Write down any special instruction given by the delivery person.
3. Make sure hands are clean before handling fabric.
4. Keep work order with fabric.
5. Place fabric in the proper place for storage.

An example of a typical drapery work order is shown on page A-136 (see Figure 43). The work order used at your drapery workroom may vary somewhat to meet the specific needs of that establishment.

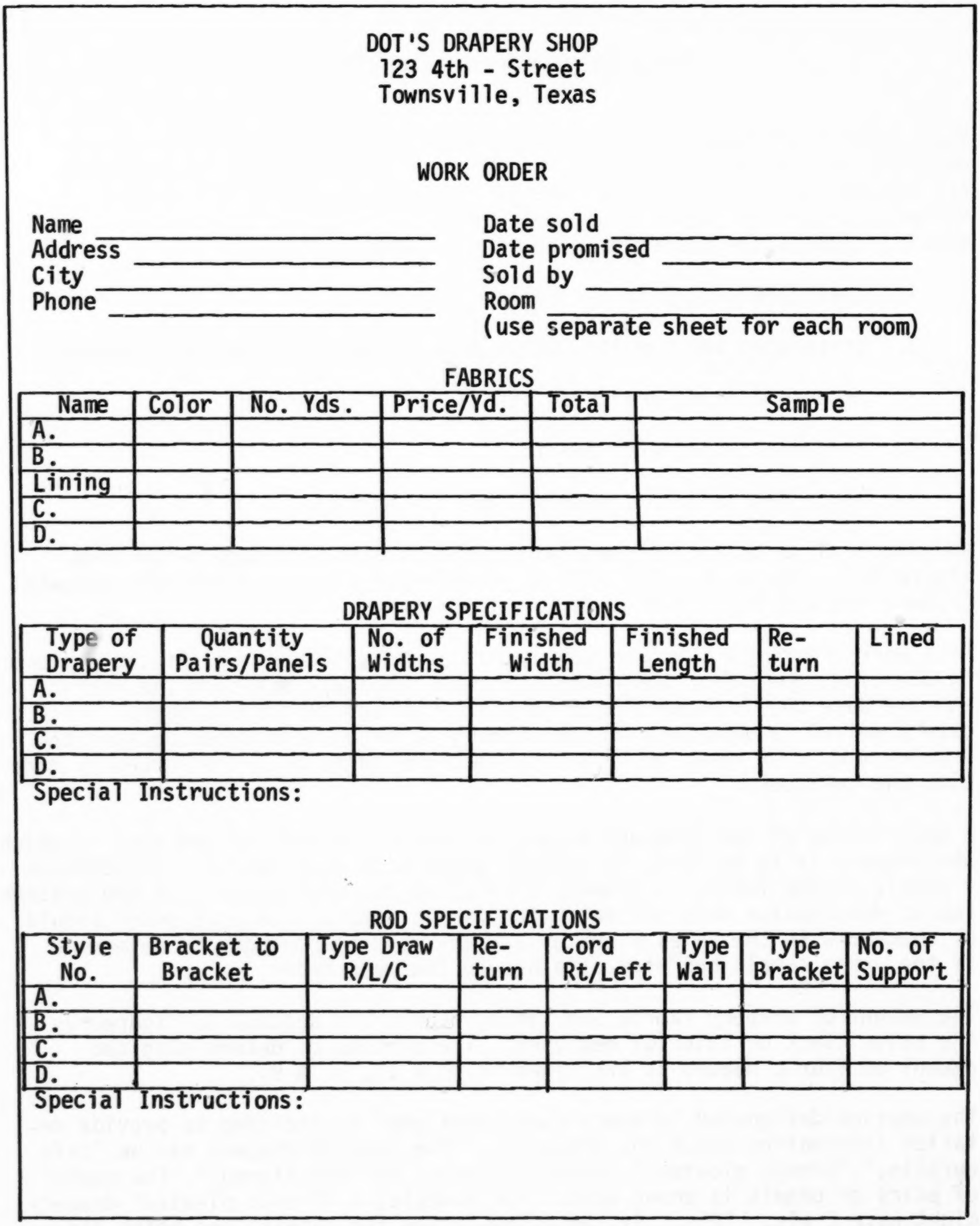
Most work orders contain the name, address, and phone number of the customer. In addition, the sales clerk adds her name, the date she sold the fabric, and the date the finished draperies were promised to the customer. The date promised is important to the drapery workroom seamstress because the draperies must be ready on this date in order to fulfill the agreement made with the customer.

A description of the type and amount of fabric, as well as the room in which the drapery is to be used, is usually given with each fabric. In addition, a sample of the fabric is usually stapled to the work order. If the written fabric description does not match the fabric sample, the work order should be checked with the sales clerk or drapery workroom manager to determine if the wrong sample has been attached to the work order.

The amount of drapery fabric and lining fabric (if needed) is figured by the sales clerk or interior designer. The process of determining the amount of fabric needed is explained in UNIT IV, p. A-91.

The section designated "drapery specifications" is included to provide detailed information about the draperies. The type of drapery may be "cafe curtain," "French pleated," "short," "long," or "two-tiered." The number of pairs or panels is shown next. For example, a "French pleated" drapery might have 2 pls. "Pls." is the abbreviation for panels, and pairs are abbreviated as "prs." These descriptions would give an overall picture of the finished draperies to the drapery seamstress, as well as aid her in the construction process.

THE WORK ORDER



DOT'S DRAPERY SHOP
123 4th - Street
Townsville, Texas

WORK ORDER

Name ____________________
Address ____________________
City ____________________
Phone ____________________
Date sold ____________________
Date promised ____________________
Sold by ____________________
Room ____________________
(use separate sheet for each room)

FABRICS

Name	Color	No. Yds.	Price/Yd.	Total	Sample
A.					
B.					
Lining					
C.					
D.					

DRAPERY SPECIFICATIONS

Type of Drapery	Quantity Pairs/Panels	No. of Widths	Finished Width	Finished Length	Re-turn	Lined
A.						
B.						
C.						
D.						

Special Instructions:

ROD SPECIFICATIONS

Style No.	Bracket to Bracket	Type Draw R/L/C	Re-turn	Cord Rt/Left	Type Wall	Type Bracket	No. of Support
A.							
B.							
C.							
D.							

Special Instructions:

Figure 43.

The number of widths, finished width, finished length, and return are all measurements needed by the drapery seamstress and provided on the work order. For example, if the work order were filled in as shown below:

Quantity Pairs/Panels	No. of Widths	Finished Width	Finished Length	Return	Lined
1 pr.	5	72"	84"	8"	Yes

the drapery seamstress would interpret the information as follows. The measurements represent one pair, or two panels, and these measurements would be divided in half to determine the finished width of one panel. Therefore, this work order calls for two lined panels (1 pr. = 2 pls.) each containing 2-1/2 fabric widths, 36" wide when finished, 84" long when finished, with a wall return of 4 inches. The measurements for finished length and width vary on each order so these specifications should always be checked carefully. In addition to these measurements, the seamstress will need to know the center overlap and underlap allowances and the heading and hem allowances. Some work orders may provide a space for these measurements. In other situations, these measurements may be standard for a particular drapery workroom and may not be recorded on the work orders. The drapery workroom employees would then be expected to know what these allowances are.

Usually space is allowed on the work order for special instructions. The type of information found here may include a description of (1) a cornice board to accompany the draperies, (2) trim to be used, (3) pattern placement if a printed fabric is used, and/or (4) accessories to be made, such as pillows. Since many different types of information may be given here, be sure to read it carefully before beginning construction.

On most drapery work orders, some type of information is given in relation to rods. The style number of the rod is given and/or the rod type description, such as brass rod, traverse rod, and cafe rod and rings. The bracket to bracket measurement is given, as well as the return measurement. The type of draw--right, left, center--is given also. The work order may specify also on which side of the window the cord is to be placed, the type of wall, type of bracket, and number of supports. Most of the information given about the rod will be used by the person who installs the draperies. The drapery seamstress is mainly concerned with the type of rod because this determines the placement of the pin hooks in the heading.

QUESTIONS:

1. What personal information about the customer is recorded on the work order?

2. Why is it important for drapery workroom employees to observe the "date promised"?

3. If you were reading over a work order before you began the construction process and noticed that the fabric was described as a blue-green cotton print and the swatch or sample was a red-orange cotton print, what would you do?

4. List four types of information about drapery specifications found on a drapery work order which a drapery seamstress must know before she can begin the construction process.

5. Some measurements needed for constructing draperies may be standard measurements for individual workrooms. Two measurements, however, will always vary with each order depending upon the customer's home. What are these two measurements?

6. The following information was found on a drapery work order:

Quantity Pairs/Panels	No. of Widths	Finished Width	Finished Length
3 pls.	12	192"	80"

   a. How many fabric widths have been allowed for each panel?

   b. How wide will each panel be?

   c. How long will each panel be?

ASSIGNMENTS:

I. Write two short skits involving two people illustrating the correct and incorrect way to receive a work order and fabric from a delivery person.

II. Describe the procedures followed when receiving work orders and fabrics in your place of employment.

III. Obtain a blank work order from your place of employment. Study the form carefully. Circle the items that would pertain to your assigned tasks.

IV. List the standard measurements used in the drapery construction process at your place of employment (such as hems, heading allowances).

UNIT V-4

BASIC DRAPERY CONSTRUCTION

SUBJECT: Measuring and Cutting Drapery Fabric

TASK: Measures and cuts drapery fabric

OBJECTIVES: Be able to (1) describe procedure to follow when measuring panel lengths from bolts of printed and solid fabrics
(2) identify cutting techniques used on various drapery fabrics
(3) describe procedure used to determine cutting technique for drapery fabrics in place of employment

REFERENCES: Required: Alexander, Mary Jean. Decorating Made Simple. Garden City, New York: Doubleday and Company, Inc., 1964. pp. 103-104.

Craig, Hazel Thompson and Rush, Ola Day. Homes with Character. Boston, Massachusetts: D.C. Heath and Company, 1962. "How Does the Weaver Affect the Cloth?" pp. 266-268.

Supplementary: Faulkner, Ray and Faulkner, Sarah. Inside Today's Home. New York, New York: Holt, Rinehart and Winston, Inc., 1968. pp. 197-219.

An understanding of the construction of fabrics will be helpful when cutting and handling drapery fabrics. Before measuring and cutting fabric, however, you will need to study the drapery work order because the information needed for determining the panel lengths is found on the work order.

In most drapery workrooms, a cutting table is provided. It may be a table with a canvas top, as used in the tabling process, or a specially designed table for cutting as illustrated below (see Figure 44).

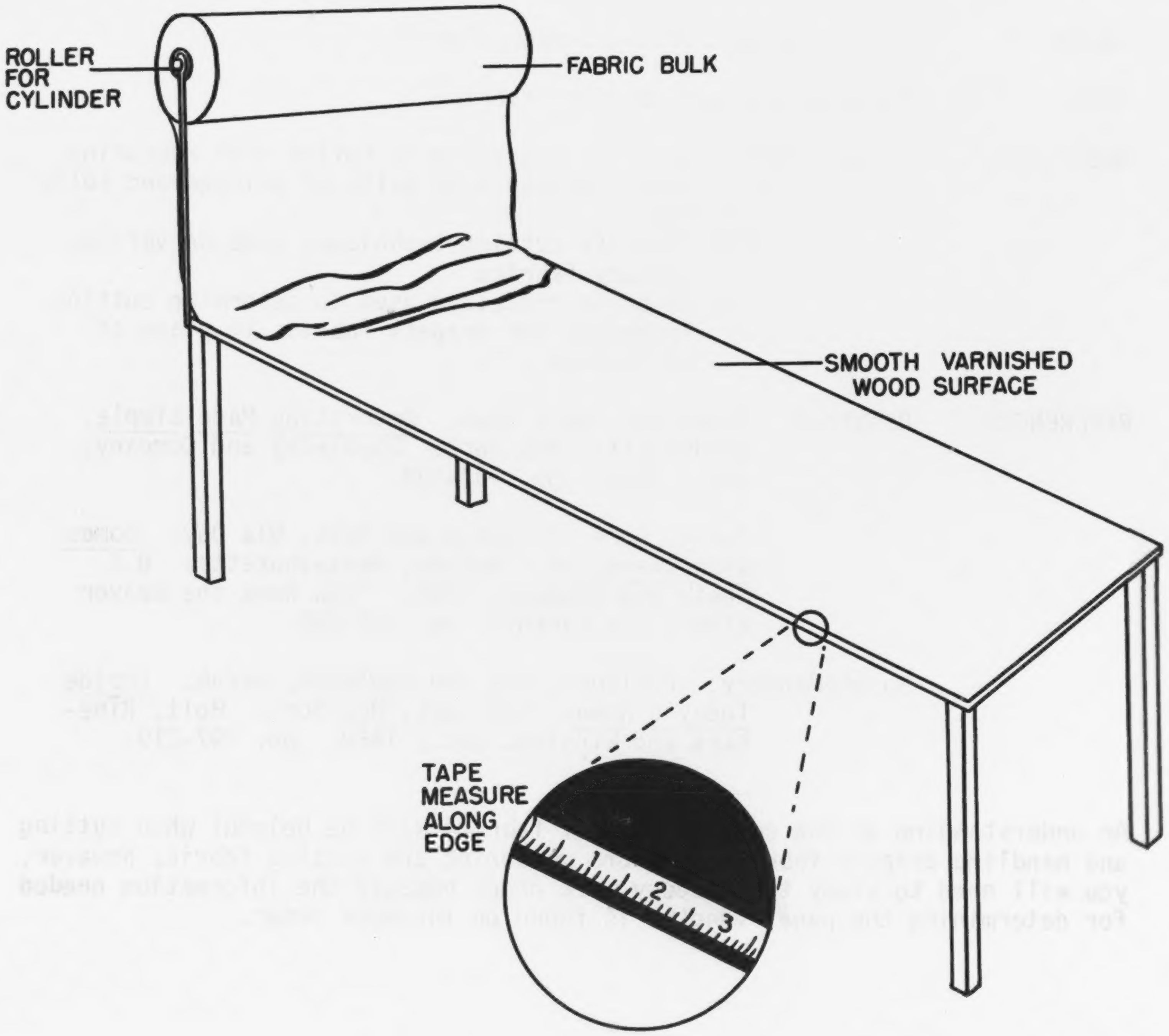


Figure 44.

Drapery fabric usually is received in a rolled form. The bulk of the fabric is placed at one end of the table, and one thickness of the fabric is then pulled to the opposite end of the table. The selvage edge is placed along a penciled lengthwise line on the canvas table top or along the side edges of a wooden table.

The next step is to find the crosswise grain at the edge of the fabric. The method used to find the crosswise grain and straighten the raw edge will depend upon the type of fabric construction.

Plain Weaves. Clip selvage, pick up a filling thread with a pin, and gently pull the thread across the width of the fabric. Cut along line left by the pulled thread.
Some examples of plain weave fabrics used for draperies are linen, burlap, Indianhead, and gingham. Most satin weaves, such as antique satin and sateen, can be straightened by this method also.

Yarn Designed Fabrics. Select a dominant filling thread and cut across the fabric width following the dominant thread.

Printed Fabric. Use either of the above methods, depending on the type of fabric. If the fabric is printed off-grain, some drapery workrooms may use a horizontal pattern print as a guide. In this situation, cut across the fabric following a horizontal pattern on the fabric.

After the fabric is cut on the crosswise grain, place the cut raw edge of the fabric even with a crosswise penciled line on the canvas table top or even with the edge of the wood table. Be sure the selvages are even with lengthwise guidelines on the table top. If the fabric is not straight, straighten it by pulling on the bias for the entire length of the fabric.

Once the fabric is straight on the table, measure the length of one panel, starting at the straightened raw edge of the fabric. Use a tape measure, yardstick, or measuring guide found on the table edge. Remember to add hem and heading allowances to the panel length if this information is not on the work order. When the desired length is measured, clip the selvage at this point and cut across the fabric along the crosswise grain, using the same method to find the crosswise grain as was used when straightening the raw edge.

Indicate the bottom hemline of each panel with a notch cut near the selvage. This will indicate to the drapery seamstress where to begin sewing. Some drapery workrooms may have other methods to mark the hemline edge; therefore, follow the method used in your place of employment. If the right and wrong sides of the fabric are hard to distinguish, a pin is often placed on the right side of each panel length immediately after it is cut.

Continue measuring and cutting as described until the correct number of panel lengths are cut. The procedure for storage of lengths will vary with individual workrooms. It is, however, important to remember to keep the work order with the fabric.

When cutting lengths of printed drapery fabric, the first length is cut the desired finished length plus heading and hem allowances. The second and succeeding lengths are cut that same length plus the length of one pattern repeat. This extra length allows for the panel lengths to be matched.

QUESTIONS:

1. What are the four basic kinds of fabric?
2. Which kind of fabric is most commonly used for decorating purposes?
3. Briefly define weaving.
4. What are two terms used to describe the threads that go across a piece of fabric?
5. What are the lengthwise threads called?
6. There are a number of different weaves, but generally they are classified into two types. What are these two types?
7. Betty was assigned to cut drapery panel lengths from the roll of fabric. Where would she get the measurement for the length of each panel? What measurements need to be added to the desired finished length?
8. How would Betty determine the crosswise grain on an antique satin drapery fabric?
9. For a yarn designed drapery fabric, how would Betty find the crosswise grain?
10. Cut panel lengths are stored in various places, depending on the requirements of individual workrooms. But no matter where they are placed, there is one important rule for Betty to remember. What is it?
11. When Betty cuts panel lengths of printed fabric, how should she determine the length of the first panel? the second?

ASSIGNMENTS:

I. When a printed drapery fabric is not printed on the grain, the crosswise grain may or may not be observed. In your place of employment, describe what is done when the printed fabric is off-grain.

II. Describe how the hemline of each panel length is marked in your place of employment.

III. Collect three samples of drapery fabrics used in your drapery workroom. Attach them to a piece of paper and describe how the crosswise grain could be determined.

ASK YOUR TEACHER FOR PART I OF UNIT V TEST.

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT V-5

BASIC DRAPERY CONSTRUCTION

SUBJECT: Lined Draperies

DO YOU NEED SOME EXTRA MONEY?

BETTY: Say, Nancy, did you know that teenagers can learn how to make draperies that really look great and get paid for doing it?

NANCY: You've got to be kidding! My Mom just had some draperies put in our living room. They cost her $500. Nobody's going to let us get near merchandise that has a price tag like that!

BETTY: I'm serious, Nancy. Some places where they make draperies are hiring high school students to help make them.

NANCY: Really?

BETTY: Yes, and you can even work up to more pay as you get better at the job. Just think how many new school clothes we could buy with some extra money.....!!

NANCY: It sounds great, but I don't even know where to begin on sewing draperies. All I've ever made is clothes.

BETTY: That could help. At least you can sew. There is a new way to learn to sew draperies. It is really neat. Maybe we could get a copy and study it before we go apply for a job in a drapery workroom.

NANCY: Hurry, girl, hurry!.............What is this new way to learn, anyway?

The following information is presented in a form called programmed instruction. Information is given in short sentences or paragraphs in each frame--the space between the horizontal lines. Each frame requires some type of response. Read each frame carefully and then record the response asked for on a sheet of paper. If you are puzzled and cannot answer the question, look back a few frames to find the needed information. You will find the correct answer in the top right hand corner of the next frame; therefore, you will know immediately whether your answer was right or wrong.

You are not graded on your answers. Most important of all, you can learn at your own speed!

Here are the instructions for using the following PROGRAM:

1. Use a piece of paper to cover all of the frames below the one on which you are working. A solid black line indicates the end of a frame.

2. Write your answers for each frame on a sheet of paper before looking at the correct answer. By writing your answer, you will learn faster. You may look back to frames you have already completed if you need to review.

3. When a question requires a one word answer, there will be a

   ____________________.

   When two or more words are needed to answer a question, there will be a *____________________.

   When you are to answer in your own words, there will be a ***____________________.

   The NR at the bottom of a frame indicates "No Response." You do not answer a question. Go to the next frame.

You are ready to begin. Remember that this is not a speed race--just a fun way to learn...........

HAVE FUN!

STEPS IN CONSTRUCTING LINED DRAPERIES
IN A DRAPERY WORKROOM

from

An Investigation of the Effectiveness of Programmed Instruction in the Home Economics Cooperative Education Program in Texas
Unpublished Master's Thesis

Kay Thompson

Texas Tech University
Lubbock, Texas

1969

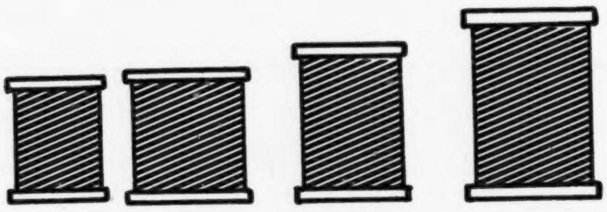
TOPIC I

SEWING DRAPERY LENGTHS TOGETHER

TASK: Sews drapery lengths together

OBJECTIVES: Be able to
(1) select appropriate color and size of thread for
    (a) sheer drapery fabric
    (b) lightweight drapery fabric
    (c) medium weight drapery fabric
    (d) heavyweight drapery fabric
(2) select correct sewing machine needle and stitches per inch for
    (a) sheer drapery fabric
    (b) lightweight drapery fabric
    (c) medium weight drapery fabric
    (d) heavyweight drapery fabric
(3) identify procedure to follow when stitching panel lengths of printed fabrics
(4) describe procedure to follow when stitching panel lengths
(5) recognize technique for holding fabric while sewing at the machine

1. The first step in constructing any type of draperies is to select the appropriate __________.



Spools of thread

1. Thread

2. Thread selection is based upon the weight and color of the fabric.

A clue to appropriate thread selection is the __________ and __________ of the fabric.

2. Weight
Color

3. Drapery fabrics usually fall into one of the four following weight classifications: sheer, light, medium or heavy.

Drapery fabrics may be classified as __________, __________, __________, or __________.

---

3. Sheer, light, medium, heavy

4. Drapery fabrics are classified from sheer to heavy. Thread sizes range from fine to coarse.

   Generally, coarser threads are used on heavier fabrics. Therefore, ___________ threads are used on lighter fabrics.

---

4. Finer

5. Fabrics such as dacron sheers, voiles, and silks are classified as sheer or lightweight fabrics. Therefore, a (fine, medium, coarse) ___________ thread would be used on these fabrics.

---

5. Fine

6. Burlap, upholstery fabric, cut velvets, and vinyls are usually classified as heavyweight fabrics.

   If you were selecting a thread size for lengths of burlap, you would select a (fine, medium, coarse) ___________ thread.

---

6. Coarse

7. Fabrics that are classified as medium weight, such as linen, cotton lining, antique satin, and brocade will require a ________ thread for sewing.

---

7. Medium

8. What thread size (fine, medium, coarse) would be used with the following fabrics?

Voile ___________
Cut velvet ___________
Burlap ___________
Linen ___________
Dacron sheers ___________
Cotton lining ___________

---

8. Fine
Coarse
Coarse
Medium
Fine
Medium

9. Thread used in a drapery workroom may be a mercerized cotton, a blend, or a #10 nylon filament. Mercerized cotton and blend threads range from fine to coarse (heavy duty). A #10 nylon filament thread is used in the one size.

What are the three types of threads that may be used in a drapery workroom? *___________

---

9. Mercerized cotton
Blend
Nylon filament

10. A #10 nylon thread is used in some drapery workrooms because it is lightweight, durable, and transparent. It is often used to machine stitch areas of draperies which are otherwise handstitched since it is transparent and the stitches will not show.

Jo Ann works in a drapery workroom where most of the construction process involves machine stitching with very little handstitching involved. Which of the following thread types is probably used?
A. Medium coarse mercerized cotton
B. Fine blend
C. #10 nylon filament
D. Heavy duty mercerized cotton

10. C

11. After determining the size of thread to use on a given drapery fabric, the color of thread is selected. Thread on a spool looks darker than a single strand. It is necessary, therefore, to pull a strand from the spool and hold it next to the fabric to be able to select the appropriate color.

After stitching, the thread will appear even lighter than the single strand did. Therefore, to match thread and fabric, select thread one shade (lighter, darker) ___________ than the fabric.

11. Darker

12. Helen was selecting thread for a light blue linen drapery fabric. She went across the room and picked up a spool of light blue medium coarse mercerized cotton thread from the thread box and began threading the sewing machine. Mrs. Smith, the supervisor, stopped Helen.

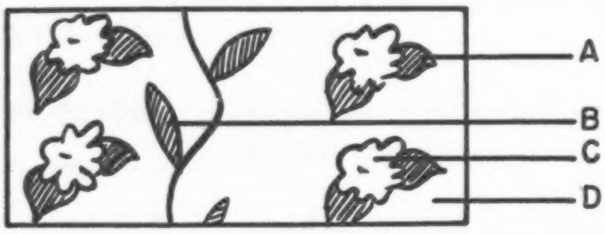
A. What step in selecting the appropriate color of thread for fabric had Helen omitted? ***___________
B. This step is necessary because the color of thread ***________.

---

12. A. Helen did not pull a strand of thread from spool and hold it next to the fabric to determine the correct color.
B. On a spool looks darker than a single strand.

13. When selecting thread for a printed fabric, select a thread one shade darker than the color which is repeated in the largest amounts in the fabric.

In the illustration below of a swatch of printed fabric, which letter represents the area to use for selecting the thread color? ____



---

13. D

14. Linda had a number of drapery fabrics for which she had to select the appropriate thread. Help her select the most appropriate thread for the fabric descriptions by selecting the letter of the thread that would be used with each fabric description.

Fabric Description	Thread
___1. Linen with small black print placed on white background	A. Fine white mercerized cotton
___2. White Dacron sheer	B. Medium coarse white mercerized cotton
___3. Black burlap	C. Coarse black mercerized cotton
___4. Black antique satin	D. Fine black blend
	E. Medium black mercerized cotton

---

14. 1. B
2. A
3. C
4. E

15. The second step in constructing draperies is to select the appropriate sewing machine needle and stitches per inch.

The following is a chart of the machine needle sizes and stitches per inch most commonly used for drapery fabrics:

Fabric Weight	Machine Needle Size	Machine Stitches/inch
Light	Fine # 9-11	12-14
Medium	Medium #11-14	10-14
Heavy	Medium Coarse #14-18	8-12

(1) For a sheer drapery fabric, you would use a ___________ machine needle size, or a ___________ machine needle number.

(2) To sew on cotton lining which is usually medium weight, a __________ machine needle would be used or number ___________.

(3) To sew on cut velvets, a heavy fabric, a *___________ machine needle or number ___________would be used.

(4) Generally, the heavier the fabric, the (larger, smaller) __________ the machine needle used.

(5) To stitch on lightweight fabrics, the machine stitches per inch range from _____ to _____; for medium weight fabrics, from _____ to _____; and for heavy weight fabrics, from _____ to _____.

(6) Machine stitches per inch (decrease, increase) ___________ for heavier fabrics.

(7) The selection of the machine needle size and machine stitches per inch depends on the ___________ of the fabric.

(If you were assigned the task of sewing lengths of drapery fabric, it would be helpful to copy the above chart and tape it to your sewing machine for a quick reference.)

15. (1) Fine, 9-11
(2) Medium, 11-14
(3) Medium coarse, 14-18
(4) Larger
(5) 12 to 14
10 to 14
8 to 12
(6) Decrease
(7) Weight

16. Before beginning to sew on drapery fabric, test by stitching on a sample piece of the fabric. The line of stitching should be smooth, not puckered, and there should be no visible holes left in the fabric.

The correct line of stitching should appear ___________ and with no visible needle ___________.

16. Smooth
Holes

17. A line of stitching that is puckered is caused by machine tension that is too tight.

Pucker along a line of stitching is caused by the machine tension being too ___________.

17. Tight

18. When the needle is too large for the fabric, holes in the fabric will appear along the line of stitching.

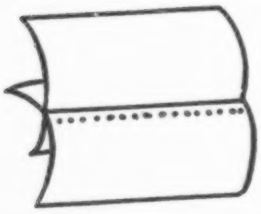
Visible holes along the line of stitching are caused by the needle being too ___________.

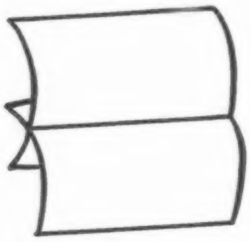
18. Large

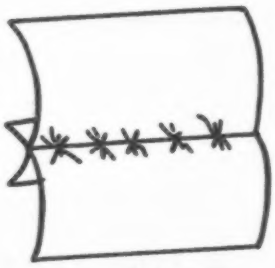
19. After stitching on a scrap piece of linen drapery fabric, puckering was very noticeable along the line of stitching.
What error had been made? ***__________
What can be done to correct it? ***__________

19. Machine tension was set too tight
Loosen machine tension

20. Which of the following illustrations shows the most desirable line of stitching? __________
Why did you select the illustration of the line of stitching you did? ***__________


A


B


C

20. B
It is smooth with no visible holes

21. After selecting thread and determining tension, length of machine stitch, and needle size, the next step is to match patterns if a printed fabric is being used. Before machine stitching is begun, patterns in printed fabrics must be __________.

21. Matched

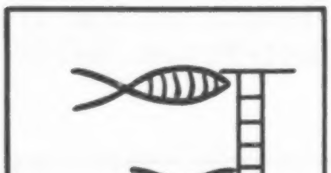
22. If two or more panel lengths are to be matched, only one panel length is cut the required length. This length is determined by the length of the window plus the hem and heading allowances. The other panel lengths are cut the required length plus the length of the pattern repeat.

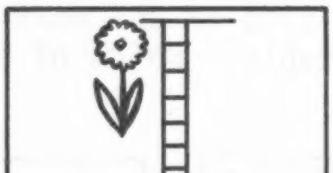
When matching patterns in a printed fabric, one length is cut the required panel length and the other(s) is (are) cut the required panel length plus one *__________.

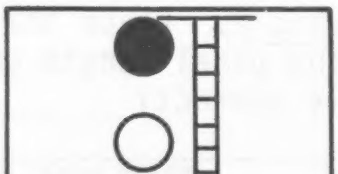
22. Pattern repeat

23. The length of a pattern repeat is determined by measuring from one point on the pattern design to that same point on the next design.

Which of the following illustrations does not follow the above stated rule?

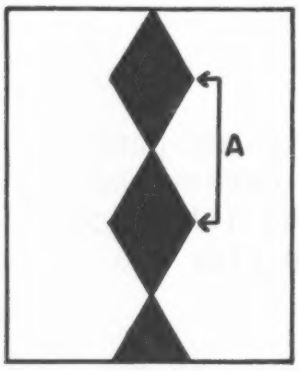

A

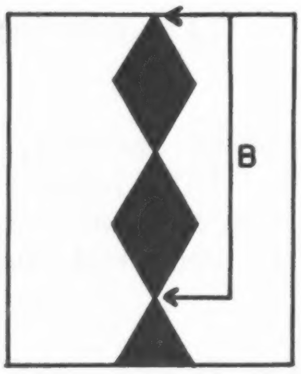

B

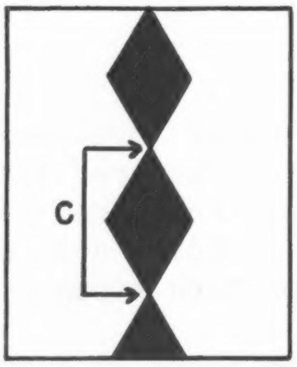

C

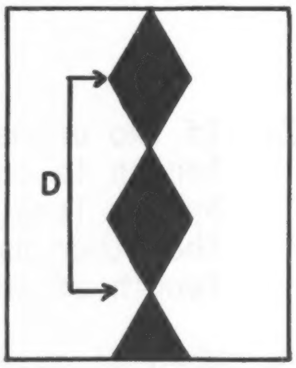
23. B

24. Which two illustrations below show the correct way to measure the length of a pattern repeat?









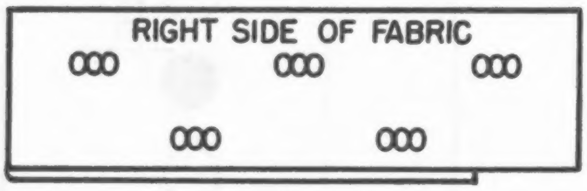
24. A and C

25. The first step in matching printed panel lengths is to place the shortest length on the table with the right side up. This length is the length that was cut first and represents the required length for the panel.

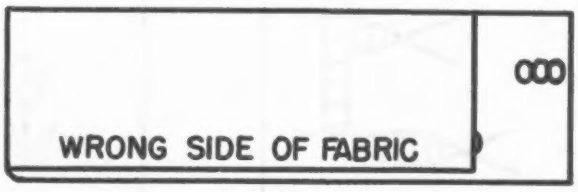
Step 1. The first step in matching printed panel lengths is to place the ___________ length on the table with the ___________ side up.

25. Shortest
Right

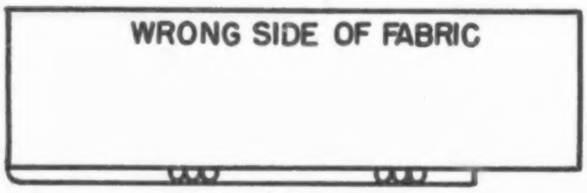
26. Step 2. Place the right side of the next panel length on top of the panel length on the table. Which of the illustrations below is correct? ___________



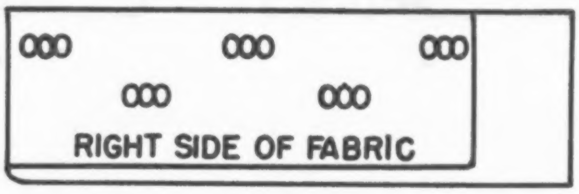
A



B



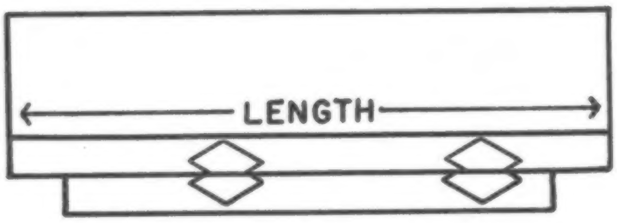
C



D

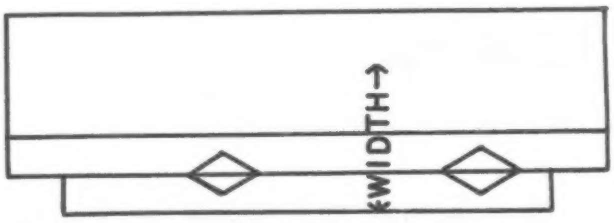
26. ~~A~~ c

27. Step 3. Fold the selvage of the top panel length back about 1/2 inch. Using the folded edge as a guide, move the edge up and down on one pattern on the bottom length until the patterns of both lengths are matche~~s~~d in (length, width) ___________.



27. Length

28. Step 4. Again using the folded edge as a guide, move the edge back and forth on one pattern on the bottom length until the patterns match. This step is referred to as matching the pattern ___________.



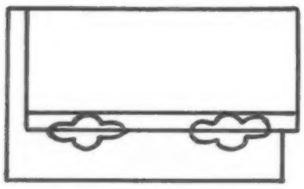
28. Width

29. When matching patterns in a printed fabric, the pattern (length, width) ___________ is matched first.

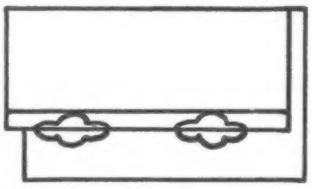
29. Length

30. Step 5. This step involves pinning the two lengths together. Before pinning, make sure the top fabric length covers or meets the top and bottom edge of the fabric length on the work table.

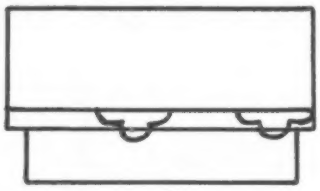
Which of the following illustrations is correct? ___________



A



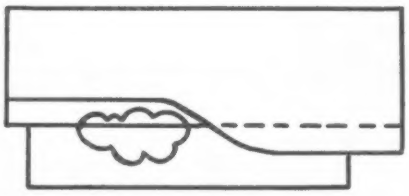
B



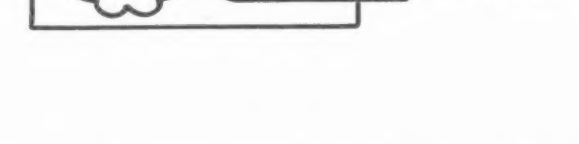
C

30. C

31. To place the pins, fold the 1/2 inch fold back into position as illustrated below:



Pin toward yourself by placing the point of the pin through both layers of fabric several times, starting the pin point at the crease of the ___________.



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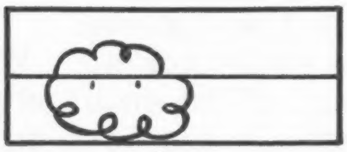
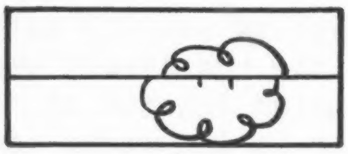
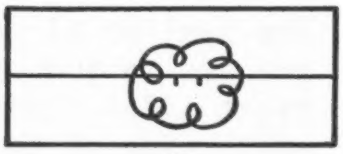
31. Foldline

32. To make sure the pinning is accurate, raise the edge of the top layer of fabric and check to see if the patterns match at the point where the pins were first inserted into the fabric.

Which of the following illustrations shows that the pinning has been accurate? ____________


A

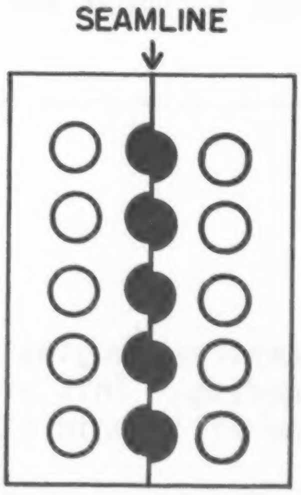

B


C

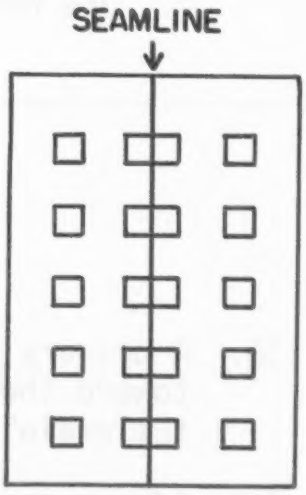
---

32. C

33. At the right are illustrations of two panel lengths sewed together. In A, incorrect pinning affected the (length/width) ____________ of the pattern. In B, incorrect pinning affected the (length/width) ____________ of the pattern.



A



B

---

33. Length
Width

34. A more experienced drapery seamstress may be able to sew the panel lengths together without pinning, but an inexperienced or beginning seamstress should use the pinning method which has been described.

NR

Directions for stitching panel lengths of unprinted fabrics will be described in the following frames. Directions for stitching printed panel lengths will begin with frame 41 on page A-167.

---

34. No Response

35. The hemline of each panel is usually notched in the cutting process to indicate to the seamstress where to begin sewing. With right sides together, match lengths at hemline. If in doubt about which side of the fabric is the right side, consult the work order.

(1) A drapery seamstress begins sewing at the ___________, which has been notched.

(2) Becky was beginning to sew two panel lengths together. The hemline end of each length was notched, but Becky could not decide which was the right side of the fabric. What would you suggest Becky do? ___________

A. Look on the work order.
B. Select the rough side as the wrong side.
C. Select the smooth side as the wrong side.
D. Use her own judgment and select the right side.

---

35. (1) Hemline
(2) A

36. A drapery seamstress begins stitching at the hemline and stitches toward the heading. This process is referred to as "going with the grain" and will avoid stretching the seam.

(1) If you were a drapery seamstress, where would you start stitching?

____

(2) Why? ***___________

---

36. (1) Hemline
(2) To avoid stretching the seam

37. Most drapery workrooms use a serging machine or a commercial sewing machine to stitch drapery lengths together.

Name the two types of sewing machines most commonly used in drapery workrooms. *___________ and *___________

---

37. Serging machine
Commercial sewing machine

38. When using the commercial sewing machine, follow the steps listed below:

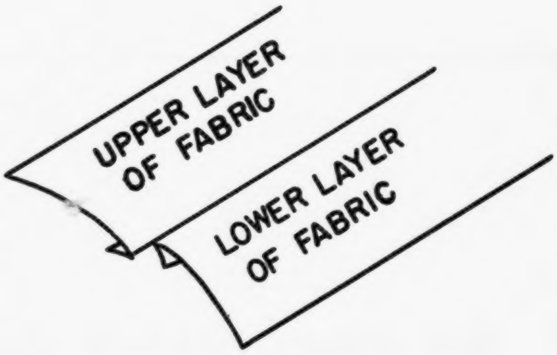
Step 1. With right sides together, match lengths at the hemline.
Step 2. Holding the fabric edges together, machine stitch 1/2 inch from raw edges. Hold underneath fabric length firmly as it tends to be pulled over the machine feed dog faster than the upper length of fabric.
Step 3. Stitch from hemline to heading.

Julie was using the commercial sewing machine to stitch panel lengths together.
(1) Where did she begin sewing? ___________
(2) How far from the raw edges did she begin sewing? *___________

---

38. (1) Hemline
(2) 1/2 inch

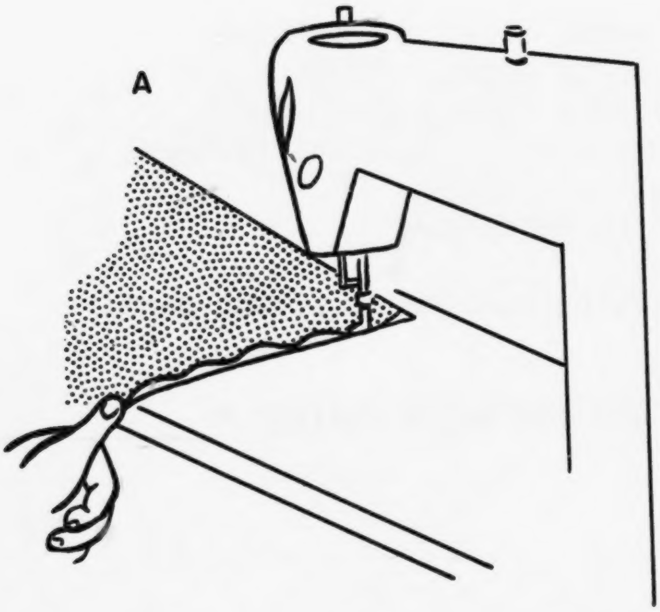
39. If the underneath layer of fabric is not held firmly at the sewing machine, it will pull over the machine feed dog faster than the upper layer of fabric causing the upper layer of fabric to be (longer, shorter) ____________ than the underneath layer of fabric.



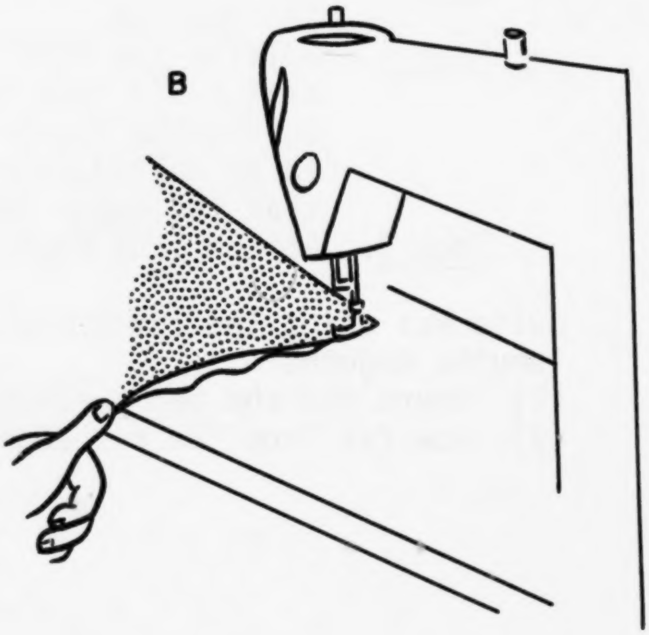
39. Longer

40. Lynn was told by her supervisor that she was holding the fabric correctly at the sewing machine. Which of the illustrations below shows how Lynn was holding the fabric? ____________

A



B



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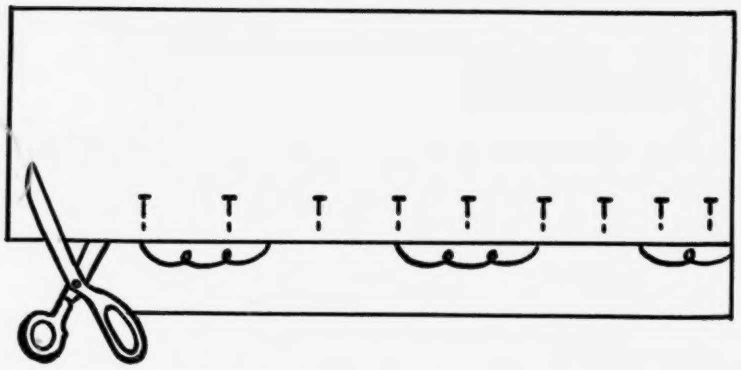
40. A

41. When sewing panel lengths of printed fabric together, follow these steps:

Step 1. __________ off the excess fabric at one or both ends of the two lengths to make them the same length.



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41. Cut

42. Step 2. Beginning at the hemline, stitch along the foldline and/or point at which pin points entered fabric. Remove pins as you stitch over them. Check every few inches to make sure the patterns still match.

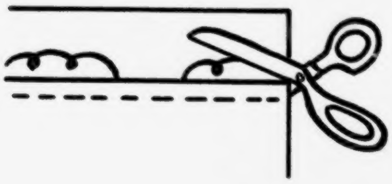
The pins should be removed (after, before) __________ stitching to insure accuracy.

---

42. After

43. Once the seam has been stitched and checked again for accuracy in pattern matching, cut off the excess fabric of one panel length as illustrated below.

The seam allowance left should be the width of the folded edge of panel, or __________ inch.



---

43. 1/2

44. When a serging machine is used, stitch 1/4 inch from the edge.

When using a commercial sewing machine,you begin sewing __________ inch from the edge, but when using a serging machine, you begin sewing __________ inch from the edge.

44. 1/2
1/4

45. The lining fabric is treated the same way as the drapery fabric. You would select the thread according to the __________ and __________ of the lining fabric.

45. Weight and color

46. The selection of the appropriate machine tension, needle, and stitches per inch for lining fabric is based upon the __________ of the lining fabric.

46. Weight

47. To stitch lengths of lining fabric together, you would begin stitching at the __________.

47. Hemline

TOPIC II

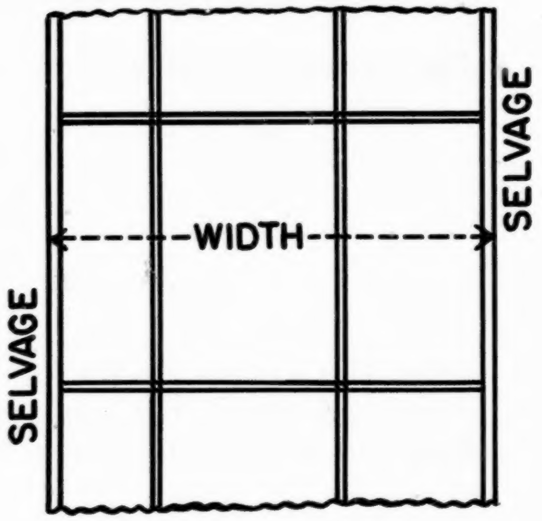
SPLITTING DRAPERY LENGTHS

TASK: Splits drapery lengths when necessary

OBJECTIVES: Be able to (1) determine when to split a drapery length
(2) recommend technique to use for splitting drapery lengths of different fabrics

---

48. The measurement from selvage to selvage on fabric is known as the fabric _________ (see illustration).



---

48. Width

49. In some instances one fabric width will be sufficient for constructing a panel. When this is the situation, the construction process would begin at frame 67, page A-181.

NR

---

49. No Response

50. In most instances drapery panels have to have more than one fabric width to obtain the required amount of fullness for the panels.

Select the correct answer.
On the work order, Mary noted that one panel was to be 72 inches wide and that the fabric width was 36 inches. How many complete fabric widths would Mary need to begin constructing one panel?
A. 1
B. 1-1/2
C. 2
D. 2-1/2

---

50. C

51. If a given drapery panel cannot be obtained by using one or several fabric widths, it is necessary to add another width and split it to give the required measurement.

The process of dividing fabric widths is known as __________.

---

51. Splitting

52. When the drapery work order gives only the number of inches for the required panel fullness and only the width of the fabric, you will have to determine how many fabric widths are needed.

For example, a work order may indicate 54 inch panels. The width of the fabric is 36 inches. To determine the number of fabric widths needed for one panel, divide the width of the fabric into the required fullness for one panel.

```
     1-1/2 = fabric widths
36/ 54
    36
    18 = 1/2
```

In this situation, how many fabric widths would you need for one panel? __________ for two panels? __________

---

52. 1-1/2
3

53. For each entire or partial fabric width needed, a panel length must be cut. This length is indicated on the work order. For example, if 2-1/2 fabric widths are needed, three panel lengths would be cut and the third panel length split.

If 1-1/2 fabric widths are needed, for each of two panels and three panel lengths of the fabric are received, what will be done to one of the panel lengths before beginning construction? __________

---

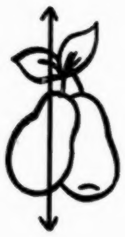
53. It will need to be split.

54. In most instances when splitting panel lengths, you will not have to take into consideration the seam or side hem allowances. These measurements were allowed for when the fullness of the draperies was figured.

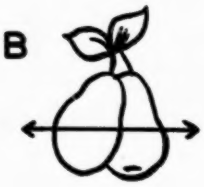
However, if printed fabric is being used, you will have to add the width of one pattern to allow for matching.

Which of the illustrations below indicates the pattern measurement you would take into consideration when determining where to split a panel length of printed fabric? ___________

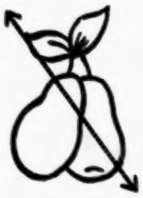
A



B



C



---

54. B

55. If the width of a printed fabric length is 36 inches, and the pattern width is 2 inches, how many inches of a split fabric length would you need if the work order called for 1-1/2 widths?

(pattern width) ______" + (1/2 of 36") ______ = ______ inches

---

---

55. 2
18
20

56. Ann noted on the drapery work order that she needed 2-1/2 widths of a printed fabric. She knew she would have to split one panel length. If the pattern on the fabric was 4 inches wide and the fabric was 48 inches wide, Ann would have two panel lengths 48 inches wide and one split panel length __________.

A. 24 inches wide
B. 26 inches wide
C. 28 inches wide
D. 30 inches wide

---

56. C

57. Barbara's responsibility in the drapery workroom was to sew drapery panel lengths together. On the work order she noted that she needed two panels, each requiring 3-1/2 fabric widths. The fabric was 36 inches wide with no pattern repeats.

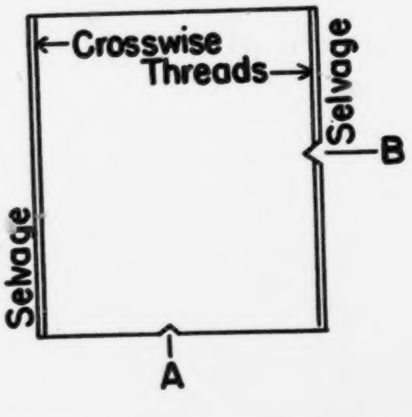
(1) How many panel lengths did Barbara receive with the work order? * __________
(2) Before beginning to sew the panel lengths together, what will Barbara do to one panel length? *** __________
(3) How many inches will be allowed for one completed panel width? * __________

---

57. (1) 7
(2) Split it in half
(3) 126 inches

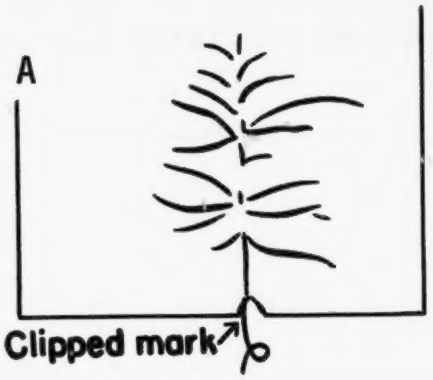
58. After determining where a panel length needs to be split, the next step is to actually split the panel.

Mark the width needed by clipping through several crosswise threads. Which of the arrows on the illustration indicates the correct place to make the clip?



---

58. A



59. Determine the lengthwise grainline by pulling the lengthwise thread at the *_____________.

---

59. Clipped mark

60. To pull the thread, use a pin and pick up the lengthwise thread and pull gently with your thumb and forefinger, slipping the fabric along this thread with the thumb and fingers of the other hand.

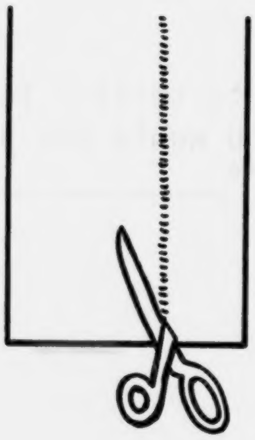
What do you think might happen if you pull the thread in fast, quick jerks? ***____________

---

60. Thread would break

61. If the thread does break, pick up the thread again with the pin, pull it gently, and then slide again until the thread is pulled the entire length of the fabric.

Next, cut slowly along the line left for the pulled _________ (see illustration).



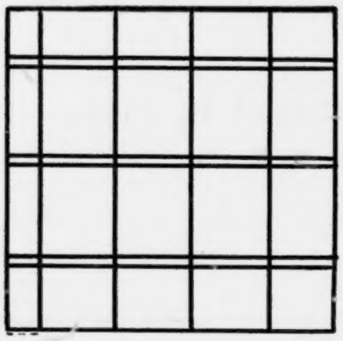
---

61. Thread

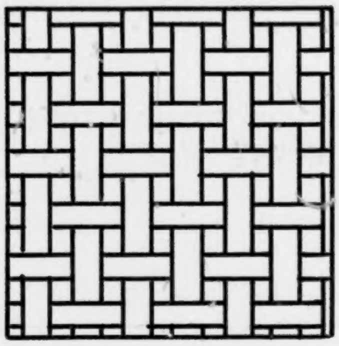
62. If the same lengthwise thread is not pulled the entire length of the fabric or if the cutting is not done slowly and accurately, what do you think the results would be? ***__________

62. Lengthwise grainline would not be straight or edge would be uneven

63. The method in the preceding frames for splitting panel lengths is the method most commonly used. An alternate method would be to select a dominant lengthwise thread at the required width and cut along this thread. This method would be applicable for splitting lengths of *__________ and *__________ (see illustration).



Printed Fabrics



Loosely Woven Fabrics

63. Printed fabrics and loosely woven fabrics

64. Louise was to split a fabric width of loosely woven burlap in half. Which method would you suggest she use for splitting this type of fabric? ***__________

---

64. Cutting along a dominant lengthwise thread

65. For a panel length of 100% cotton drapery lining, instead of cutting along a dominant lengthwise thread, what method of splitting the length would you use to insure neatness and accuracy? ***___________

---

65. Pulling lengthwise thread and cutting along line left by pulled thread

66. After the panel lengths are split, the next step is to sew the lengths together, as described in TOPIC I, SEWING DRAPERY LENGTHS TOGETHER.

NR

---

66. No Response

TOPIC III

FOLDING AND CREASING DRAPERY HEMS AND SIDES

TASK: Folds and creases drapery hems and sides

OBJECTIVES: Be able to (1) identify standard side hem widths for drapery and lining fabric
(2) list correct bottom hem widths for
    (a) short, lined draperies
    (b) long, lined draperies
    (c) lining fabric for short and long draperies
(3) arrange in order steps for folding and creasing drapery sides and hems
(4) compare fingerpressing with pressing with an iron
(5) recognize appropriate pinning procedure for pinning side hems in place

---

67. After the drapery lengths have been sewed together, the panels are taken to the drapery work tables. This is the beginning of the "tabling process." All of the hand construction is done at the tables with the fabric spread out on the flat surface.

Hand construction of draperies is a part of the __________ process.

---

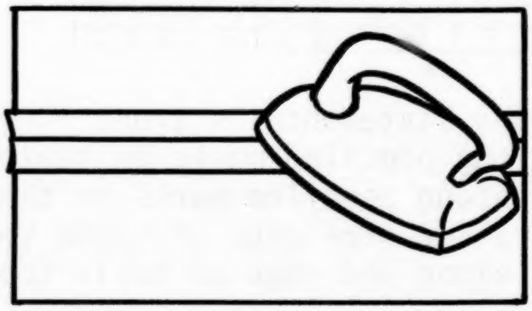
67. Tabling

68. Folding and creasing drapery hems and sides is done by hand; therefore this is a part of the *__________.

---

68. Tabling process

69. To begin the tabling process, place one panel length with wrong side of the fabric up on the canvas table top. If two or more lengths have been sewed together by a commercial sewing machine, press the seams (in one direction, open) __________ (see illustration).



---

69. Open

70. If a serging machine has been used, press the seam in one direction, being sure to press all seams in that direction.

Seams that have been stitched on a serging machine should be pressed *__________.

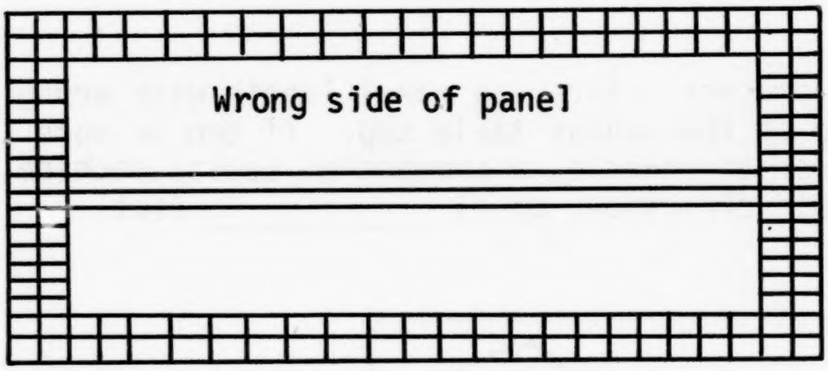
---

70. All in one direction

71. Dorothy was just beginning her job in a drapery workroom. Her supervisor gave her some hints for pressing. Which of the following do you think the supervisor told Dorothy?
A. Press by lifting and lowering the iron to avoid stretching the fabric.
B. Press with the grain to keep lengthwise and crosswise threads at right angles.
C. Press a small area of the hem to test the effects of heat, moisture, and pressure on the fabric.
D. All of the above

71. D

72. After pressing the seamlines, if there were any, place the panel length on the canvas table top as illustrated below.



Which of the following statements is true?
A. Lay seamlines along penciled marks on table top.
B. Lay panel edges along penciled marks on table top.
C. Lay panel edges along side edge of table top.
D. Lay panel edges along end edge of table top.

72. B

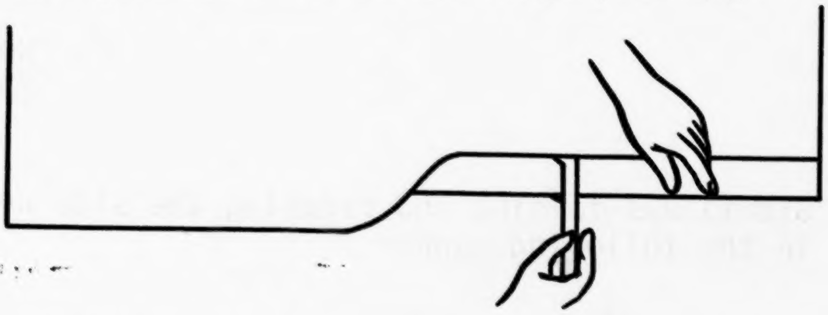
73. Side hem widths for lined draperies are usually 1 to 1-1/4 inches wide, depending on the requirements of a drapery workroom.

The width of side hems varies from ___________ to ___________ inches.

---

73. 1 to 1-1/4

74. Set a hem gauge for the desired side hem width, fold over a small length of fabric at a time, creasing the fold with your fingers. Do you remember that this procedure is called fingerpressing? (See illustration)



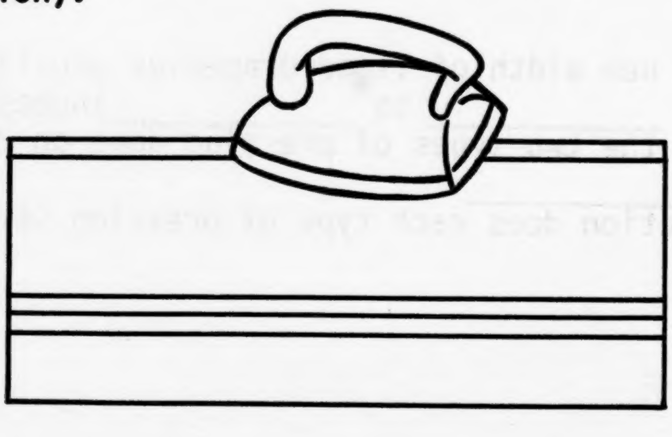
(1) What can be used to keep the side hems even in width? * ______
(2) What would be the advantage of using a hem gauge as a guide when turning up the side hems? *** __________
(3) What is the usual range for the side hem width? * __________

---

74. (1) Hem gauge
(2) Help keep hem even in width
(3) 1 to 1-1/4 inches

---

75. The folding process is continued until the side lengths of the panel are folded. The second step in the folding and creasing process is to press the creaseline lightly with an __________ (see illustration).



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75. Iron

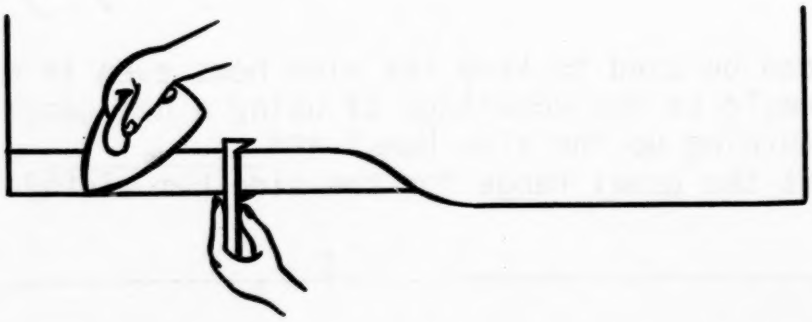
76. Fingerpressing the folded edge insures accuracy and neatness during the folding process in addition to saving time and energy. Pressing the creaseline with an iron sharpens the foldline.

Fingerpressing insures accuracy and __________ while pressing with an iron __________ the foldline.

---

76. Neatness
Sharpens

77. Gloria was folding and creasing the side hems of drapery panels in the following manner:



Instead of pressing with the iron at this stage, what would you suggest that Gloria do to save time and energy? __________

---

77. Fingerpress

78. Let's review!

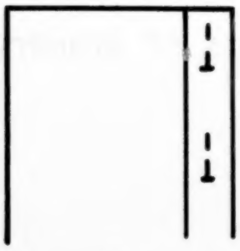
(1) The side hem width of lined draperies usually falls in the range of __________ to __________ inches.
(2) What are the two types of pressing done on drapery side hems? * __________
(3) What function does each type of pressing serve? * __________

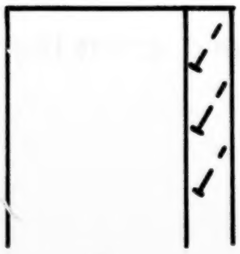
---

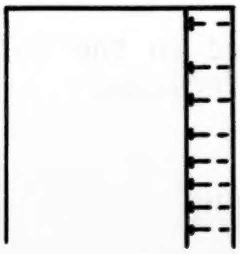
78. (1) 1, 1-1/4
(2) Fingerpressing
Pressing with iron
(3) Fingerpressing insures accuracy and neatness
Pressing with an iron sharpens foldline

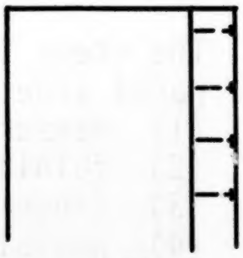
79. After the foldline is pressed with an iron, the next step is to pin the side hem in place. Place the pins every few inches at right angles to the hem with the pin points turned to the center of the panel. This helps prevent pricking.

Which of the following illustrations is correct? __________


A


B


C


D

---

79. D

80. Describe or draw how pins should be placed in the side hems.
*** __________

80. At right angles to the hem with pin points turned to the center of the panel

81. Lucy had finished pinning the drapery panel side hems. She noticed that she had neglected to sharpen the foldline several inches from the hemline. She picked up the iron and pressed the entire hem width. Mrs. Welch, the supervisor, suggested that she not do that again. She said that pressing over pins would leave an imprint in the fabric.

Lucy should have pressed only the foldline. She learned an important rule: Never press over pins because ***__________.

---

81. Pins will leave imprints in the fabric

82. The steps involved in the folding and creasing process of drapery panel side hems include:
(1) measuring
(2) folding
(3) fingerpressing
(4) pressing
(5) __________

---

82. Pinning

83. The standard width for bottom hems for short draperies is four inches.

What is the standard finished bottom hem width for short draperies? __________

---

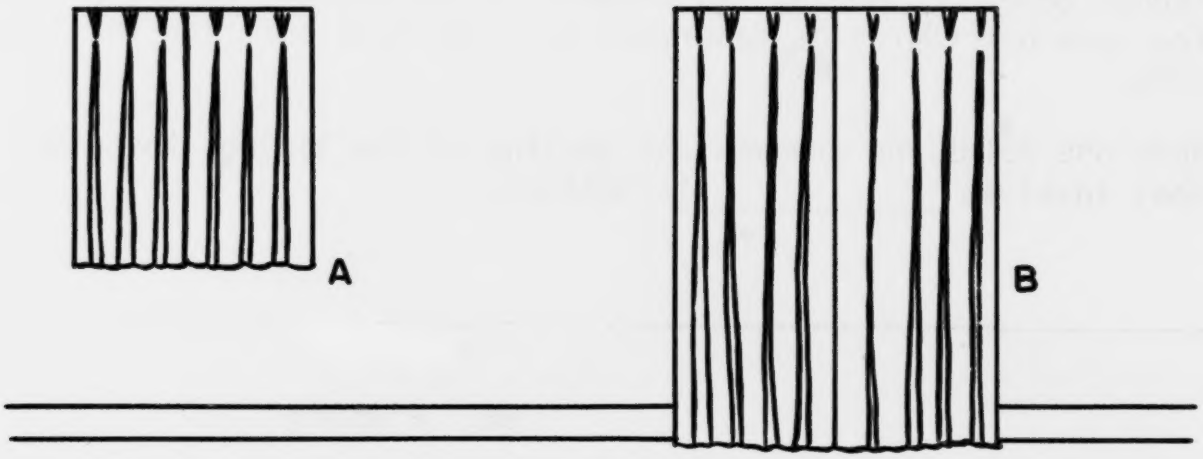
83. 4 inches

84. The standard finished hem width for long draperies is one inch wider than for short draperies. Therefore, the hem width for long draperies is ___________ inches.

---

84. 5

85. What is the standard finished hem width for illustrations A and B?
A. ___________ inches
B. ___________ inches



---

85. A. 4
B. 5

86. The bottom hems of drapery panels are constructed in the same manner as side hems with one exception. The first step is to turn the raw edge under in a 1/4 to 1/2 inch fold. Fingerpress and then press the crease with an iron. Do not pin.

The bottom raw edge of the hem is turned under ______ to ______ inches. The turn back (is, is not) _________ pinned.

---

86. 1/4 to 1/2
Is not

87. Next measure the required width for the finished hem from the folded edge. Follow the same general procedures as described for side hems.

These steps would be:
1. measure
2. fold
3. fingerpress
4. *__________
5. __________

---

87. 4. Press with iron
5. Pin

88. The heading edge of the lining fabric is folded down 1/4 to 1-1/4 inches depending on the requirement of the drapery workroom. Follow the same procedures as described for side hems omitting the last step.

When one folds and creases the heading of the lining, the step that involves __________ is omitted.

---

88. Pinning

89. The last step in folding and creasing the lining heading is to *__________.

---

89. Press with iron

90. The side hems of the lining fabric are constructed using the same width and method as is used with the drapery fabric.

The width of the side hems of the lining fabric for lined draperies may vary from __________ to __________ inches.

The general procedures for folding and creasing side hems of the lining fabric are:
1. ____________
2. ____________
3. ____________
4. * ____________
5. ____________

90. 1, 1-1/4
1. Measure
2. Fold
3. Fingerpress
4. Press with iron
5. Pin

91. The bottom hem of the lining fabric is folded and creased using the same procedures as are used in making the bottom hem of the drapery fabric.

What would be the width of the first fold on the bottom hem of the lining fabric? *____________

91. 1/4 to 1/2 inch

92. Let's Review!

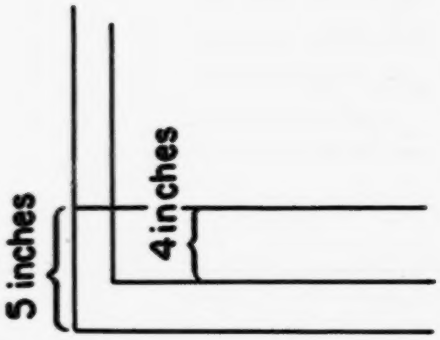
The width of the bottom hem for short draperies is _____inches.
The width of the bottom hem for long draperies is ______inches.

92. 4
5

93. The width of the bottom hem for the lining fabric is always one inch less than the width of the bottom hem of the draperies. Therefore, the width of the bottom hem for the lining in short draperies would be ______ inches. For long draperies, the lining hem would be ______ inches.

93. 3
4

94. The illustration at the right is an example of the completed hem of (long, short) ________ draperies.



94. Long

95. After the raw edge of the drapery lining hem has been turned under and pressed, the next steps to complete the hem are the same as for the bottom hem of the drapery panel.

Those steps are:
1. measure hem width
2. ______________
3. fingerpress
4. * ______________
5. ______________

---

95. 2. Fold
    4. Press with iron
    5. Pin

96. Let's review!

(1) What is the standard hem width for:
    a. long draperies? ___________
    b. lining for long draperies? ___________
    c. short draperies? ___________
    d. lining for short draperies? ___________
(2) In either long or short draperies the lining hem is always ___________ shorter than the drapery panel.

---

96. (1) a. 5 inches
        b. 4 inches
        c. 4 inches
        d. 3 inches
    (2) 1

97. The side hem width of the drapery panel and the lining usually range from ___________ to ___________ inch(s).

---

97. 1 to 1-1/4

TOPIC IV

INSERTING CRINOLINE IN DRAPERY PANEL HEADINGS

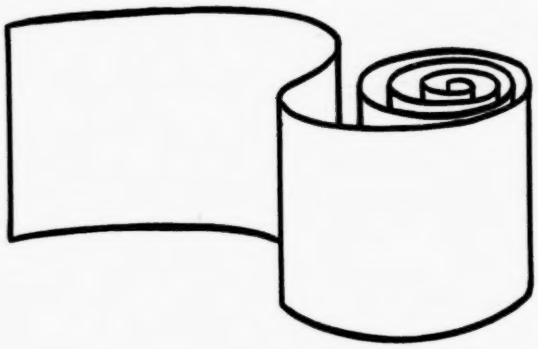
TASK: Inserts crinoline at top of draperies

OBJECTIVES: Be able to (1) describe the three methods used to attach crinoline
(2) recognize steps that are common to all methods of attaching crinoline to drapery fabric

---

98. Let's review!

The stiff interfacing that is attached to the underside of a panel heading to give extra strength for pleats is known as ___________.



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98. Crinoline

99. Crinoline usually comes in a width of 3-1/2 inches and is rolled onto a small cylinder. It is easy to handle, as only the amount needed can be rolled off and the rest stays in place.

Crinoline is usually ___________ inches wide.

---

99. 3-1/2

100. The first step in measuring the amount of crinoline needed for a drapery panel heading is to take the loose end of the crinoline roll and fold under the width of the side hem of the drapery fabric panel.

For lined draperies the amount folded back will usually be 1 to ___________ inches.

---

100. 1-1/4

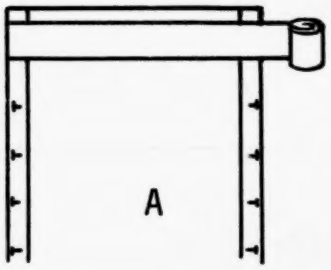
101. The fold on the crinoline is creased with the fingers. This turn back in the crinoline allows for extra strength at the edge of the panel heading.

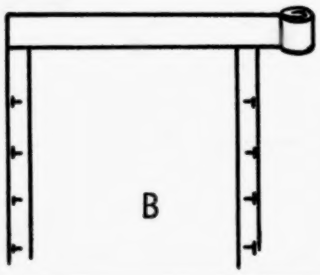
The turn back on the end of the crinoline provides for
______________________________.

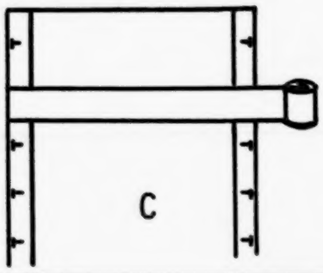
101. Extra strength at the edge of the panel heading

102. Place the foldline of the crinoline even with the foldline of the panel side. Roll the crinoline out along the top edge of the panel until the other side of the panel is reached. The heading edge serves as a guideline and aids in accuracy of amount of crinoline needed.

Which of the following illustrations do you think would result in the most accurate measurement? ___________

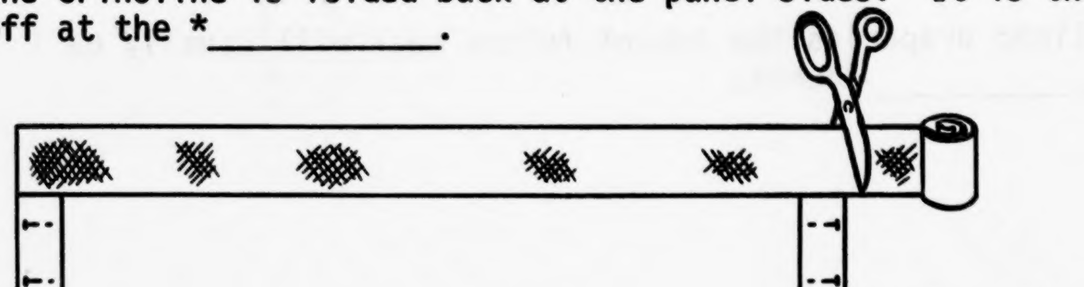






102. B

103. The crinoline is folded back at the panel sides. It is then cut off at the *__________.



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103. Panel edge

104. Lisa was given a drapery panel and told to cut off the amount of crinoline needed for the heading. If the panel was 78 inches wide and each side hem was 1-1/4 inches, how many inches of crinoline would she need? *____________

---

104. 80-1/2 inches

105. What measurements need to be added together to determine the amount of crinoline needed for a heading? ***____________

---

105. Width of panel heading and width of side hem

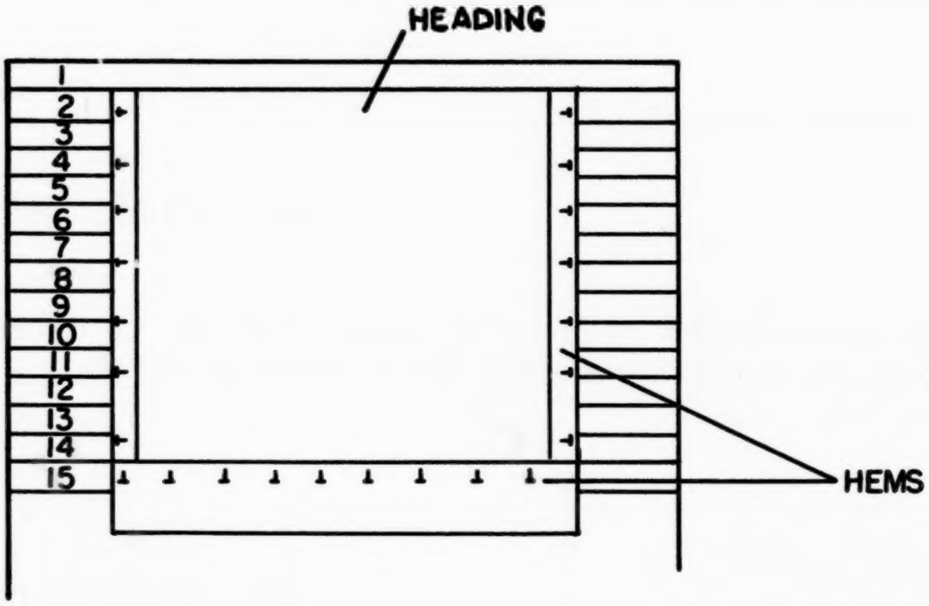
106. The methods that may be used to attach the crinoline to the drapery fabric are gluing, handtacking, or machine stitching. Any of these methods will hold the drapery fabric and crinoline in place while the panel heading is pleated.

The three methods used to attach crinoline to panel headings are: (1) ________, (2) ________, and (3) *________.

---

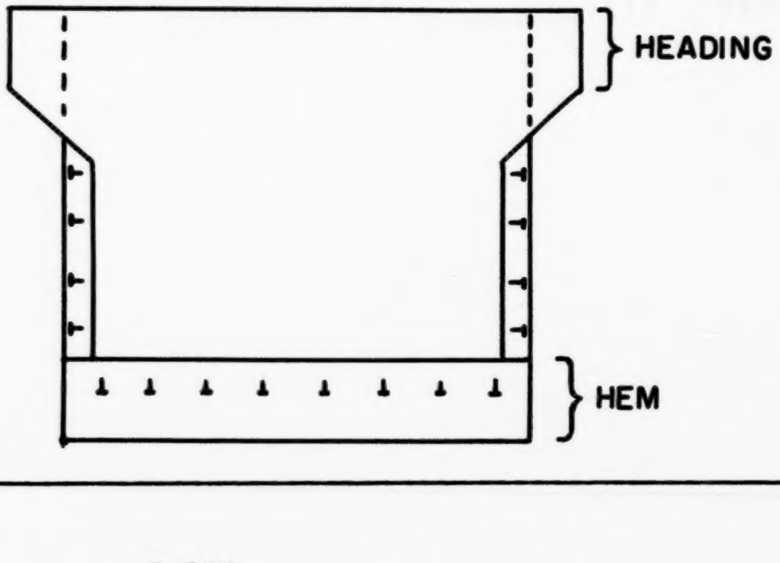
106. (1) Gluing
(2) Handtacking
(3) Machine stitching

107. If the gluing or handtacking methods are used, there are several steps that are common to both methods. The heading edge is placed along a penciled mark on the work table, with the (right, wrong) ___________ side of fabric up (see illustration).



107. Wrong

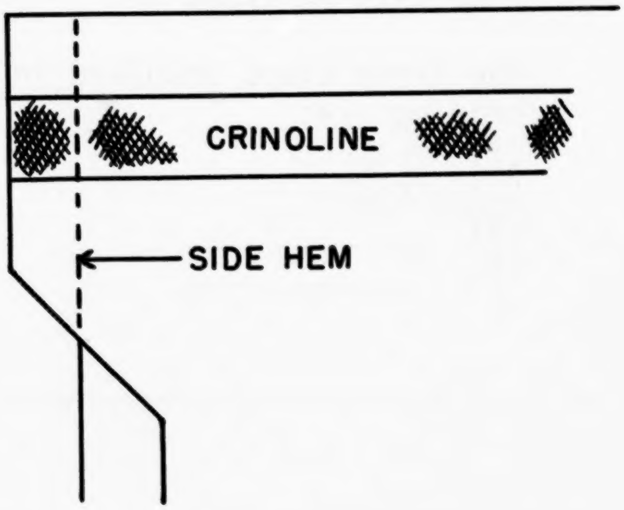
108. Remove pins and unfold side hems at drapery ___________ (see illustration).



---

108. Heading

109. Insert folded end of crinoline, matching the fold in the crinoline with the foldline of the panel *____________(see illustration).



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109. Side hem

110. Place the top edge of the crinoline 1/2 inch from the raw edge of the panel heading. Use a hem gauge set for 1/2 inch to insure accuracy.

The crinoline is placed __________ inch from the edge of the panel heading.

---

110. 1/2

111. The top edge of the crinoline is placed 1/2 inch from the raw edge of the wrong side of the panel heading when the __________ and __________ methods are used to attach the crinoline to the heading.

---

111. Handstitching
Gluing

112. Working with a small length at a time, fold the top edge of the drapery panel down over the crinoline and fingerpress along the top edge of the crinoline. Continue this process until the entire width of the panel heading is completed. Press the foldline with an iron.

The first steps involved in inserting crinoline in a panel heading are:
(1) measure
(2) fold
(3) ___________
(4) *___________

---

112. (3) Fingerpress
(4) Press with iron

113. If the drapery fabric is a loosely woven fabric with dominant crosswise threads, measure down 1/2 inch from top edge of panel and place the crinoline on a dominant crosswise thread. Use this dominant thread as a guideline across the panel heading. Follow the same general procedures for folding, fingerpressing, and pressing with an iron.

Even though a dominant crosswise thread could be used for a guideline, the fold should still be ______ inch wide.

---

113. 1/2

114. There is one adjustment which needs to be made no matter which method is used to attach the crinoline to the drapery panels. The crinoline is adjusted so that one heading corner of one panel of a pair of panels is 1/4 inch lower than the rest of the panel heading.

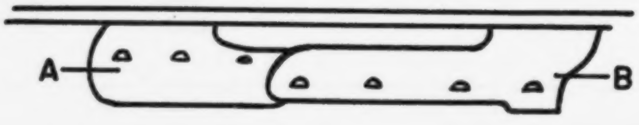
One adjustment common to all methods used to insert crinoline in drapery panel headings involves lowering one heading corner of one panel __________ inch.

---

114. 1/4

115. The panel heading corner with the 1/4 inch adjustment will be attached to the center under carrier of the traverse rod. This carrier is behind the over carrier and approximately 1/4 inch lower.

In the illustration below, which letter represents the under-carrier? __________



---

115. A

116. By lowering the corner of the panel heading that will be attached to the under carrier 1/4 inch, the hemlines of both panels will be matched.

The 1/4 inch adjustment made to one corner of a panel heading allows for the completed drapery panel hems to be __________.

---

116. Matched or even

117. The panel that is attached to the over carrier will have drapery fabric folded over the crinoline 1/2 inch across the entire hanel heading.

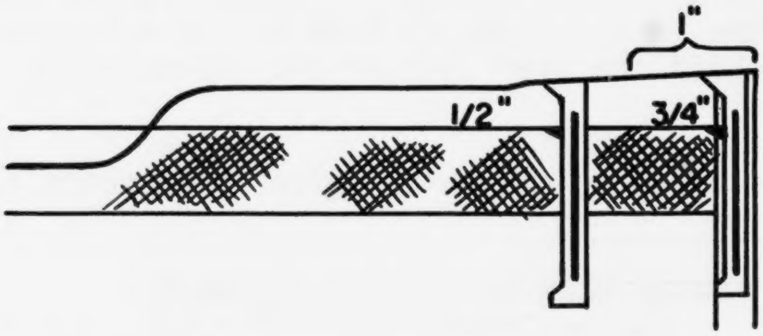
The panel for the under carrier will have a slightly wider fold over the crinoline at one corner. This wider fold over makes that corner of the panel hem shorter than the same corner on the other panel hem.

The panel with the shorter hem corner will be attached to the (under, over) __________ carrier?

---

117. Under

118. This 1/4 inch adjustment is made by moving the crinoline down 3/4 inch from the top of the drapery heading edge at the foldline of one corner. This tapering off process should be made within __________ inch of the panel edge (see illustration).



---

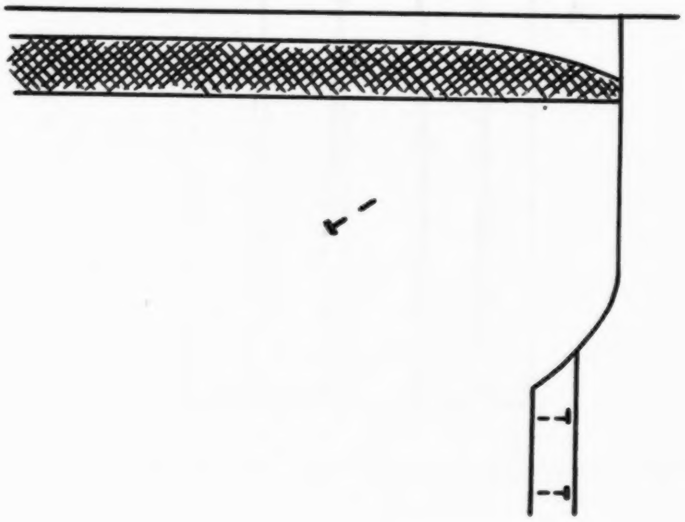
118. 1

119. Fingerpress the drapery fabric over the crinoline along the top edge of the crinoline. Press fold with an iron.

The drapery fabric folded over the crinoline edge is fingerpressed and then *__________.

119. Pressed with an iron

120. When the crinoline is in place, the corner that has the 1/4 inch adjustment is marked with a ________ on the wrong side of the panel (see illustration).



120. Pin

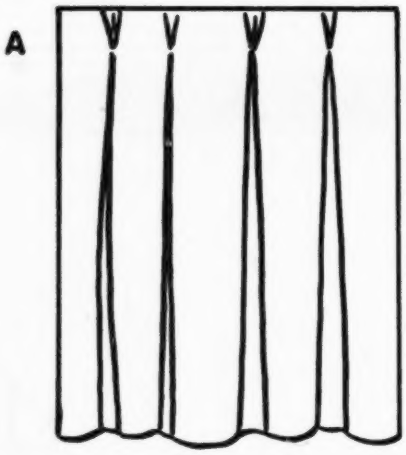
121. The pin marking the panel for the under carrier remains in the drapery panel until the draperies are installed.

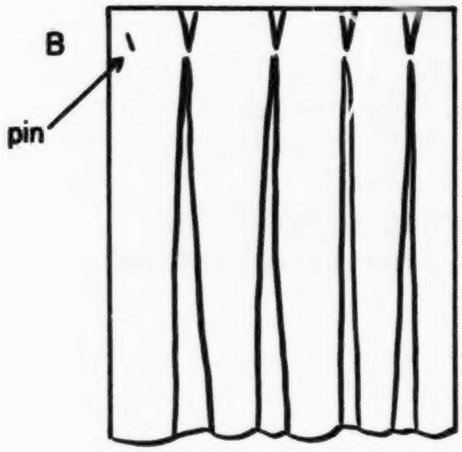
When is the pin removed from the under carrier panel?
***______________________________

---

121. After the draperies are installed

122. In the illustrations below, which panel will be hooked to the under carrier of a traverse rod? ___________
Which panel will be hooked to the over carrier? ___________





---

122. B
A

123. The 1/4 inch adjustment for the panel attached to the under carrier is made for what three methods of attaching the crinoline to the heading? *_________________

123.
1. Handstitching
2. Gluing
3. Machine stitching

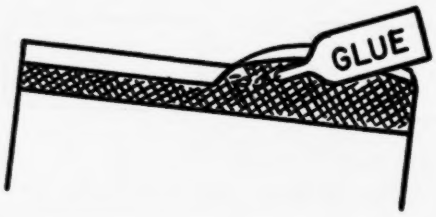
124. Once the heading edge has been folded over the crinoline, finger-pressed, and pressed with an iron, this folded edge must be attached to the crinoline to hold the fabric and crinoline in place while the drapery heading is pleated.

The drapery heading is attached to the crinoline in order to ***_______________________.

---

124. Hold the fabric and crinoline in place while the drapery heading is pleated

125. One method used to attach crinoline to drapery panel headings would be to ________ the 1/2 inch fold to the crinoline (see illustration).



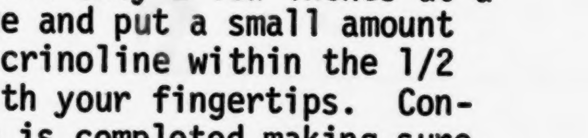
125. Glue

126. When using the gluing method, work with only a few inches at a time. Raise the 1/2 inch folded edge and put a small amount of glue in a continuous line on the crinoline within the 1/2 inch span. Press the fabric down with your fingertips. Continue this process until the heading is completed making sure the crinoline edge fits tightly against the fold of the drapery fabric.

If the gluing method is used to attach the fabric to the crinoline, a pressing technique is used. This technique is not done with an iron, but with the ____________.

126. Fingertips

127. In addition to the gluing method for attaching the crinoline to the drapery fabric there is another method that can be used. This method is done as a part of the tabling process, too, and is called the *____________ method.

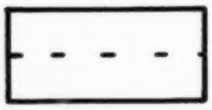


127. Hand tacking

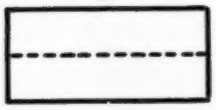
128. The hand tacking method is done by carrying a threaded needle through the crinoline and both layers of the drapery fabric, making a tiny stitch (1/8) on the right side of the drapery panel. This stitch will not be noticeable as the top of the heading is above eye level. On the wrong side of the drapery fabric, a one inch stitch is made.

Which example below illustrates how the right side of the drapery fabric should appear if 1/8 inch stitches are made one inch apart? ___________

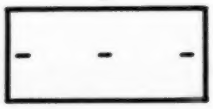
A



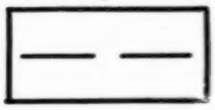
B



C



D



128. C

129. The main reason for either hand tacking or gluing the heading to the crinoline is ***___________________________________.

129. To hold crinoline and drapery fabric in place while the panel heading is pleated

130. Another method that is used to attach the crinoline to the drapery fabric is the machine stitching method. The crinoline may be sewed to the panel heading after the panel lengths are sewed together or after the side and bottom hems are pinned in place. In other words, the crinoline may be sewed to the drapery fabric before or ___________ the side and bottom hems are pinned into place.

---

130. After

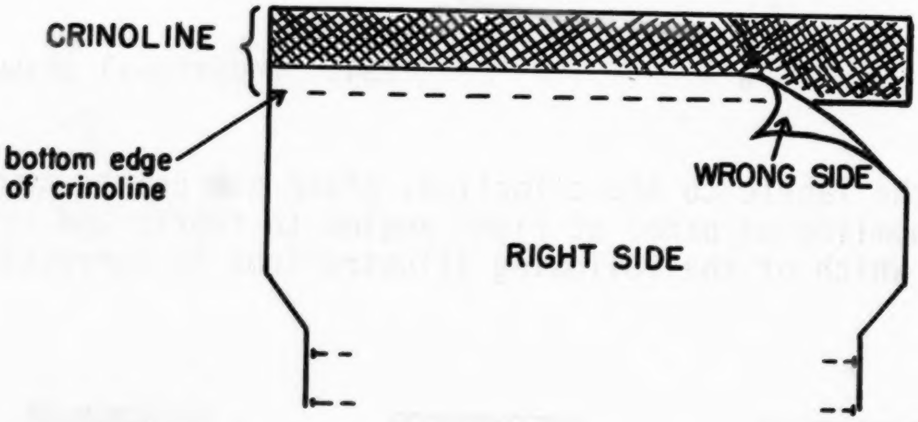
131. The commercial sewing machine is usually used for stitching the crinoline to the panel heading. The required length of crinoline is cut from the roll of crinoline.

Let's review! What two measurements are added to determine the amount or length of crinoline needed? ____________

---

131. Add width of panel heading and width of each side hem

132. When the crinoline is attached by machine after the side hems have been pinned, the following procedures are used. Remove pins and unfold the drapery side hems. Place the (right, wrong) ____________ side of the drapery fabric on top of the ____________ (see illustration).



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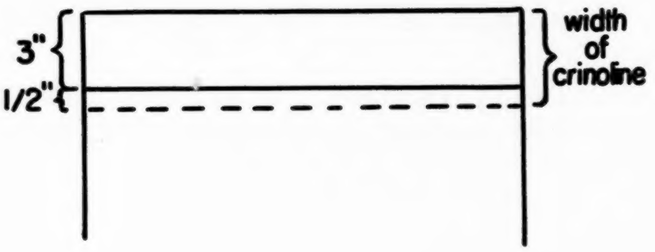
132. Wrong
Crinoline

133. Position the drapery panel so that the raw edge of the panel heading is 1/2 inch from the botton edge of the crinoline. Use a hem gauge to insure accuracy.

If the stardard width of crinoline is 3-1/2 inches, the width of crinoline visible after placing the drapery fabric on the crinoline would be _______ inches.



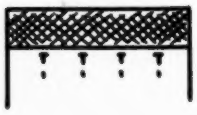
133. 3

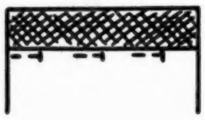
134. A beginning seamstress will pin the drapery fabric to the crinoline to insure accuracy and neatness. A more experienced seamstress will measure and sew at the same time.

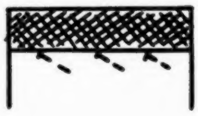
If you were assigned the task of sewing the crinoline to the panel heading on your first day of work, what method would you use? Give one reason why you selected the method you did.
*** ____

134. Individual answers

135. To pin the fabric to the crinoline, place pin points toward bottom hemline of panel at right angles to fabric and crinoline edges. Which of the following illustrations is correct? _______

A


B


C


---

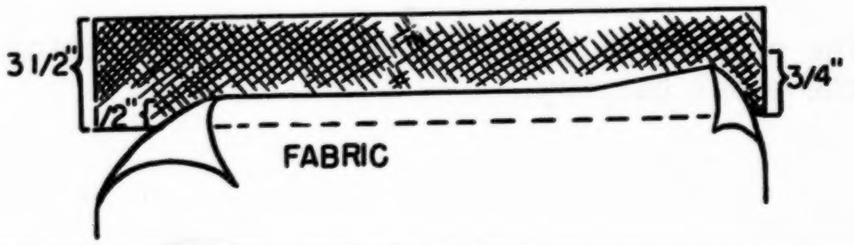
135. A

136. Judy was assigned to sew the crinoline to the panel heading. The hems had previously been pinned in place. After determining the amount of crinoline needed, Judy cut the crinoline from the roll and positioned the drapery fabric on the crinoline. She unfolded the side hems and pinned the fabric 1/2 inch from the lower edge of the crinoline on both panel headings. Judy's supervisor told Judy that she had forgotten one important step. What do you think Judy had forgotten? ***____________

---

136. Judy forgot to make the 1/4 inch adjustment for one heading corner

137. To make the 1/4 inch adjustment at one heading corner, Judy should have raised one corner of the drapery fabric 1/4 inch. The width of crinoline covered at this corner would not have been 1/2 inch, but ___ inch (see illustration).



---

137. 3/4

138. The corner that has the 1/4 inch adjustment should be marked with a ____________.

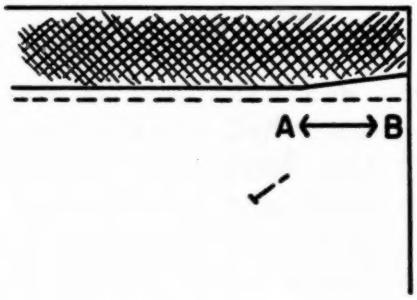
---

138. Pin

---

139. Machine stitch 1/4 inch from the raw edge of the drapery fabric all the way across the panel heading. Use a hem gauge to insure accuracy.

The illustration shows how Ann's line of stitching looked. How far from the raw edge of the drapery fabric should Ann have sewed? ___________
What mistake did Ann make between A and B? ___________



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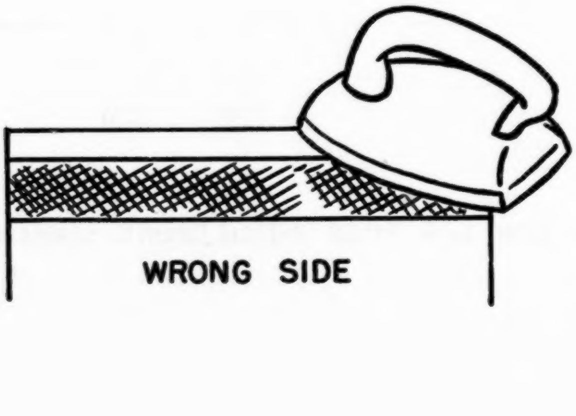
139. 1/4 inch
Failed to stitch 1/4 inch from edge of drapery fabric

140. After the crinoline has been stitched to the drapery headings, the panels are taken to the work tables. The crinoline is folded to the wrong side of the drapery fabric. The top edge of the crinoline is used as the guide for folding. The next step is to ___________ the foldline (see illustration).

The pressed foldline will be the (top, bottom) ___________ of the panel heading.



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140. Press or iron
Top

141. Refold the side hems of the drapery fabric back into place. Or, if the crinoline was attached before the side hems were folded, you are ready to fold and crease the side and bottom hems as described in TOPIC III.

NR

---

141. No Response

TOPIC V

STITCHING DRAPERY HEMS AND SIDES

TASK: Stitches drapery hems and sides

OBJECTIVES: Be able to
(1) recognize the appearance of a running stitch for the right and wrong side of a panel
(2) determine where to place weights in drapery panels
(3) describe method for stitching lining hem

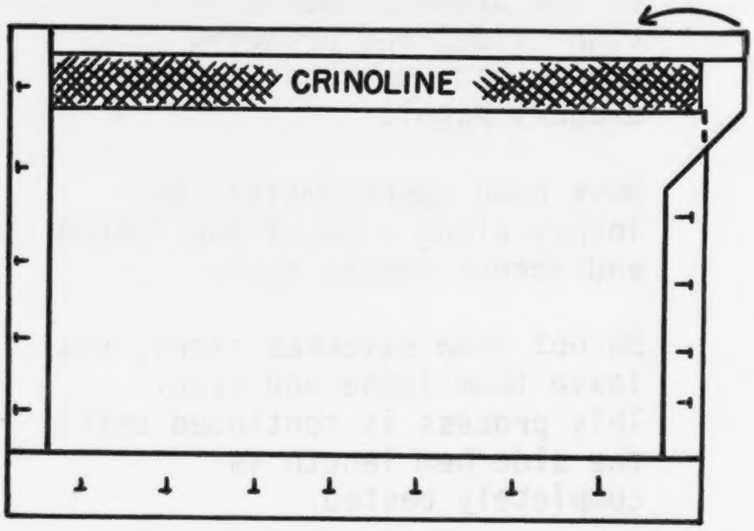
142. Once the crinoline is inserted into the heading, you are ready to finish the side hems. Use the same kind of thread that was used to stitch the lengths together.

When hems are to be put in by hand, use a needle with a larger eye because it is easier to thread. Select a needle with a sharp point and one which will not leave holes in the fabric.

If a needle has a dull point or is too large for the fabric weight, it will marr the fabric by leaving ___________ in the fabric.

142. Holes

143. The first step in stitching drapery side hems is to fold the side hems back in place over the ______ (see illustration).



143. Crinoline

144. The first step in finishing drapery side hems is to fold ***_________________________.

144. Side hems back in place over the crinoline

---

145. The second step is to make a long running stitch from the heading to the hemline. This stitching is done on the wrong side of the drapery panel.

The running stitch is started at the heading and continued to the ___________.

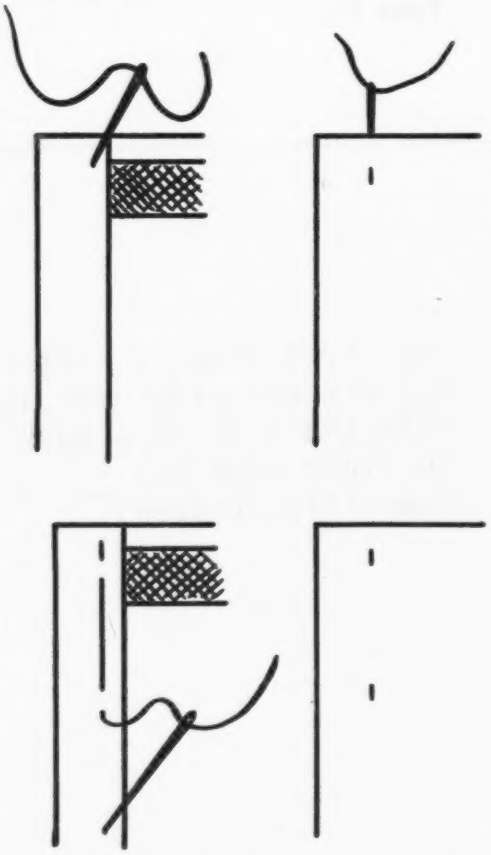
---

145. Hemline

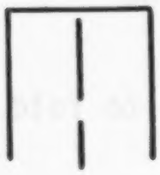
146. The running stitch is made by inserting the threaded needle 1/4 inch from the raw edge of the side hem, pulling the needle through all layers of fabric catching only one or two threads of the drapery fabric on the right side, and bringing needle back to wrong side of drapery panel.

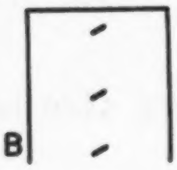
Move down approximately two inches along side of the length and insert needle again.

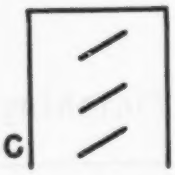
Do not draw stitches tight, but leave them loose and even. This process is continued until the side hem length is completely basted.

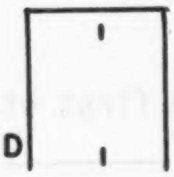


From the description above, which illustration below shows how the right side of the drapery panel should appear? ___________
Which shows how the wrong side of the panel should appear? ______


A


B


C


D

---

146. D
A

147. What type of stitch is used to hold the side hems of a drapery panel in place? *___________

---

147. Running stitch

148. The pins are removed as the running stitch is made. The bottom hem is unpinned at the sides and the running stitch is continued the full length of the drapery panel. The next step is to press the side hems with an iron.

Once the running stitch has been completed and the pins removed, what is the next step in finishing drapery panel side hems?
***________________________

---

148. Press side hems with an iron

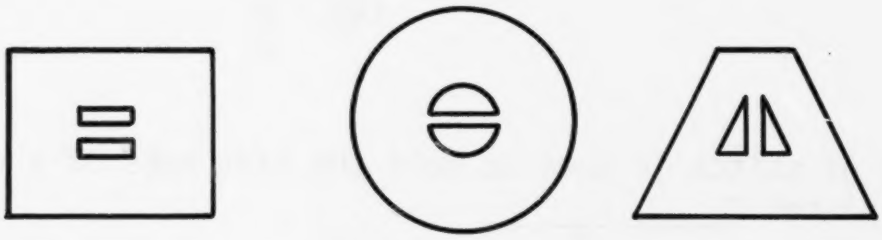
149. After the side hems are sewed in place, the bottom hem is stitched. Some drapery workrooms may use weights in the hem corners. Weights are used to hold the drapery panels in place. When weights are used, they are attached inside the hem before stitching the hem.

To hold drapery panels in place, some drapery workrooms may use ___________.

---

149. Weights

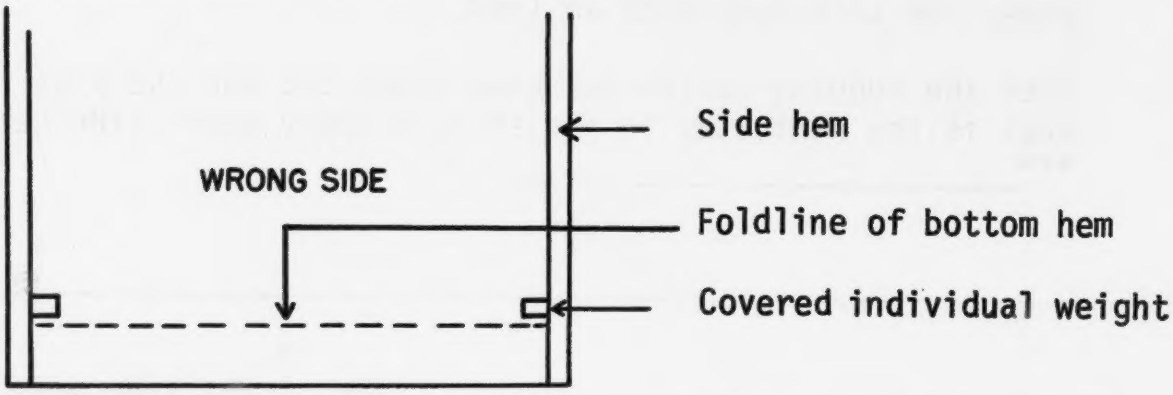
150. Weights are made in different sizes, of lead or metal. The illustrations below are examples of *___________.



Individual Weights

150. Individual weights

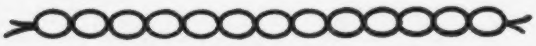
151. Individual weights are used on heavier fabrics. The weights are covered with lining fabric and tacked inside the hem fold near each *___________ (see illustration).



151. Side hem corner

152. Small shot inside fabric casing is sometimes used on medium and lightweight fabrics. This type of weighting comes in a roll.

Below is an illustration of the type of weighting used with medium and lightweight fabrics. What is it called? *___________



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152. Small shot weighting

153. To use the small shot weighting, cut a strip of the weighting the length of the panel hem. Lay inside the bottom fold of the hem. Turn under the raw edges of the ends of the casing, forcing out the last piece of shot if necessary. Tack inside each side corner of the hem.

Individual weights are attached to each corner of the hem fold. Small shot weighting differs from individual weights in that the weighting is found along the entire *__________.

---

153. Hem fold

154. If the drapery workroom you were working in used weights in their draperies, what kind of weight would be used with heavy weight fabrics? *__________
What kind of weight would be used with medium or lightweight fabrics? *__________

---

154. Individual weights
Small shot

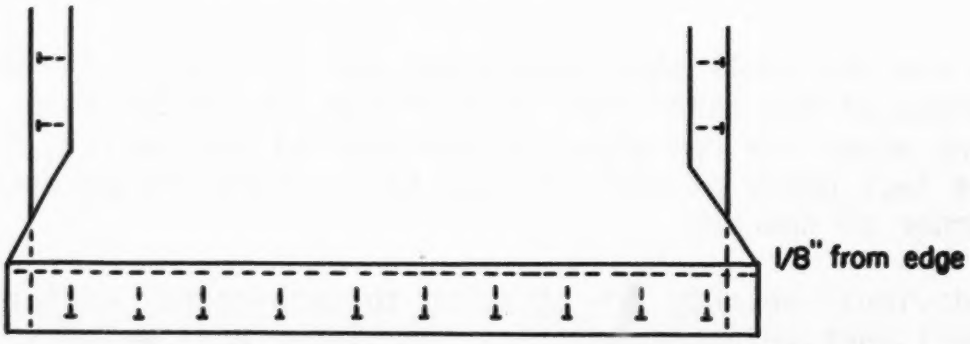
155. After the weights have been attached, the hem is folded back into position and stitched. The type of stitch used for the hem may vary in different drapery workrooms. Some of the stitches used are: catch-stitch, blind stitch, running stitch, machine stitch or blind machine stitch.

Which of the above stitches is the same one used on the side hems? *__________

---

155. Running stitch

156. The lining hem is usually machine stitched in place. Unfold side hems at hem. Using the same thread and machine adjustments as previously described in TOPIC I, stitch _________ inch from folded edge of hem (see illustration).



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156. 1/8

157. What method is usually used to finish the bottom hem of the lining? *___________

---

157. Machine stitching

158. The side hems are folded back into place and pinned after stitching the lining hem. The side hems and heading are usually not stitched before attaching the lining to the back of the drapery panel.

NR

---

158. No Response

TOPIC VI

ATTACHING LINING TO DRAPERIES

TASK: Attaches lining to draperies

OBJECTIVES: Be able to (1) recognize relationship between size of lining and size of drapery panel
(2) identify two methods for attaching lining to panel heading
(3) select handstitching method most commonly used to attach lining fabric to drapery panel

---

159. To attach the lining to the drapery panels, place the wrong sides of the drapery and lining fabrics together. Pin the lining fabric in place 1/4 inch from top of heading and 1/4 to 1-1/2 inches from side edges, depending on requirements of individual workrooms.

The folded edge of the lining heading is placed how far from the top of the panel heading? *__________
How far from the panel sides is the lining placed? *__________

---

159. 1/4 inch
1/4 to 1-1/2 inches

160. The finished size of the lining for lined draperies is
A. larger than the drapery panel.
B. smaller than the drapery panel.
C. the same size as the drapery panel.
D. none of the above.

---

160. B

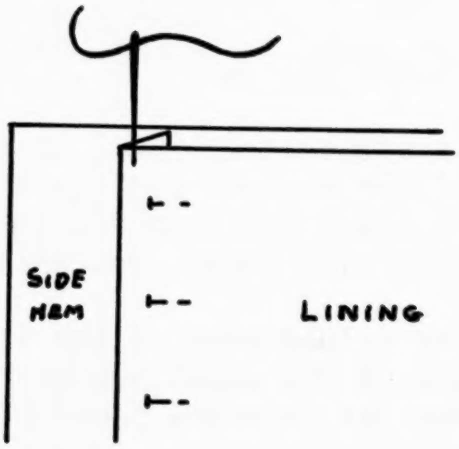
161. The lining is lightly glued or hand tacked 1/4 inch from the top of the panel heading. The procedures for attaching the lining by both of these methods are the same as the procedures used in attaching the crinoline to the drapery headings.

What are the two methods used to attach the lining to the panel headings? *__________

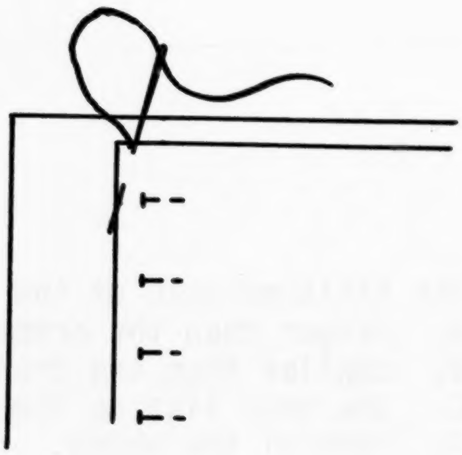
---

161. Gluing and hand tacking methods

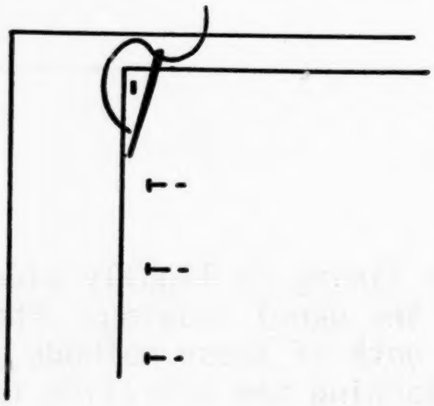
162. The sides of the lining are attached to the panel sides using a slip-stitch. The threaded needle is inserted at the corner of the lining, catching the layers of lining fabric and crinoline. Do not bring the needle to the right side of the drapery panel.



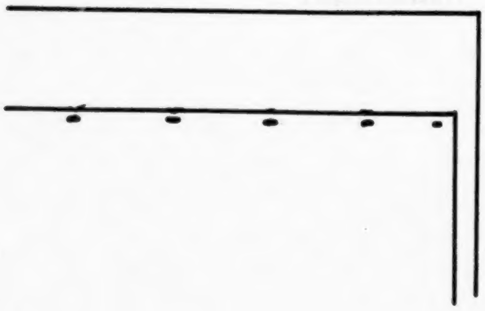
Push needle point to the underside of the panel side hem. Move the needle along the fold 1/2 inch. Pull needle back up through the drapery fabric and the lining fabric.



Insert needle slightly in front of where the needle just came out catching the layers of fabric above the panel side hem. Pull needle to top of fabric layers 1/2 inch down. Remove pins as you go. Continue this process until the length is completed.



The illustration at the right shows the lining attached to the side hem. The stitch used was a ___________.



---

162. Slip-stitch

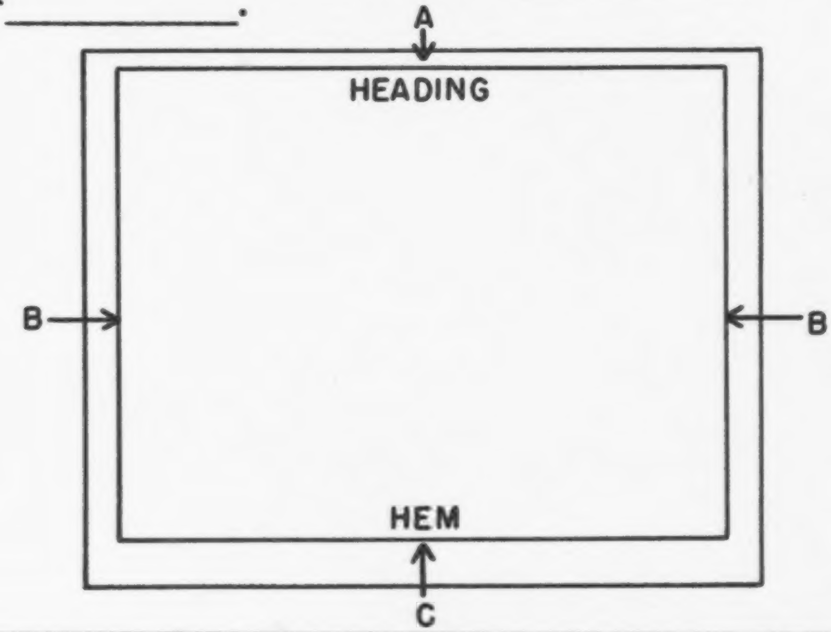
163. What type of stitch is usually used to attach the lining to the drapery panel? ___________

---

163. Slip-stitch

164. The lining heading and side seams are attached to the drapery panel, but the hem of the lining is not attached to the drapery panel hem. Press the panel edges where the lining was attached.

For the diagram below, give the method used to attach the lining to the drapery panel at each letter. A. *___________, B. ___________, C. *___________.



---

164. A. Gluing or hand tacking
B. Slip-stitch
C. Not attached

165. In relation to the drapery panel, the lining is (smaller, larger) ___________ than the drapery panel.

---

165. Smaller

TOPIC VII

PINNING DRAPERY PLEATS

TASK: Assists in tabling process by pinning-off the drapery pleats

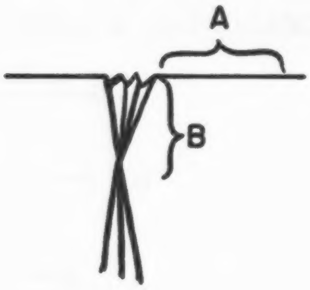
OBJECTIVES: Be able to
(1) identify standard pleat and space allowances
(2) recognize the relationship between the number of pleats and the number of spaces on a drapery panel heading
(3) determine the five measurements necessary for figuring pleat and space placement on a drapery panel heading
(4) solve one problem for determining pleats and space placement
(5) arrange in order steps in the pinning-off process

---

166. Drapery headings are made up of stitched folds of fabric called pleats with equal spaces allowed between the pleats.

In the illustration, which letter represents the space?______

Which letter represents the pleat? _______



---

166. A
B

167. For a more pleasing appearance, pleats should be made in groups of uneven numbers.

Which three of the numbers of pleats listed below would be most pleasing?
6, 5, 7, 12, 15, 20

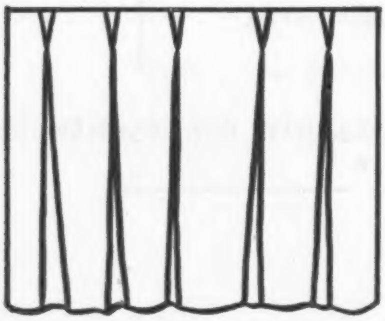
---

167. 5, 7, 15

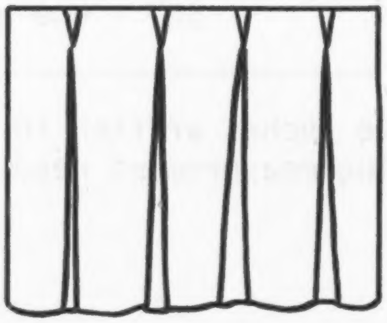
168. Pleats are made from stitched folds of fabric with spaces between. To give a more pleasing appearance the pleats should be in groups of ___________ numbers.

Which of the following illustrations would be more acceptable? ___

A



B

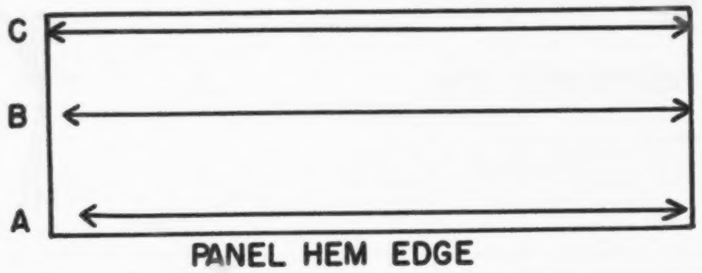


---

168. Uneven
A

169. To figure the spaces between pleats and the amount to be taken up in pleats, measure the exact width of one panel heading. Record the measurement on a piece of paper.

In the illustration below, which arrow shows the correct procedure for measuring a panel width? ___________



169. C

170. After recording the panel width, look at the work order and find the width of the window. Divide this width in half. One drapery panel will cover *___________ of a window.

170. One half

171. Record the measurement of the width needed for one half of the window width on the same piece of paper.
For example, the piece of paper should look like this:

160" = panel width

56" = one half of window width

The 56 inches written in the above example represents the panel heading measurement needed to cover *___________.

---

171. One half of the window width

172. Add one wall return measurement to the width of one half of the window measurement. Depending on the type of rod and bracket, 3 to 5 inches is usually the standard wall return measurement.

What measurement is added to the width needed for one half of the window width? *__________
What is the general width of this measurement? *__________

---

172. Wall return
3 to 5 inches

173. After adding the wall return allowance to the panel width, another measurement is added to this total. This is the center overlap or underlap measurement. This allowance is usually 3 inches for either the overlap or underlap.

What is the second measurement that is added to one half of the window width? *__________
How wide is the measurement? *__________

---

173. Overlap or underlap
3 inches

174. Darla was measuring for pleat and space placement for a drapery panel. At this point the piece of paper containing her figures looks like the illustration below:

108" = panel width
58" = one half of window width
+ 5" = wall return
+ 3" = *__________
66" = completed panel heading width

What description of a measurement is missing? *__________
The three measurements added together give a total of 66", which is the width of the **__________

---

174. Overlap or underlap
Completed panel heading

175. What three measurements are added together to get the width of the completed panel heading? *__________

175.
1. One half of window width
2. Wall return
3. Underlap or overlap

176. If the measurements for one half of a window width, a wall return allowance, and an overlap are added together, what will the total of these measurements represent? *__________

---

176. The width of the completed panel heading

177. Next, the total for the width of the completed panel heading is subtracted from the panel width. The amount which is left is to be used in making the pleats.

For example, if the panel width is 108 inches and the following measurements have been determined:

58" = one half of window width
3" = wall return
3" = overlap
64" = completed panel heading width

108"
- 64"

then the amount of fabric to be taken up in pleats is ________".

---

177. 44 inches

178. Becky was given the following measurements:

110" = panel width
45" = one half of window width
5" = wall return
3" = overlap

How many inches of fabric will be left to be taken up in pleats?

____

---

178. 57 inches

179. If you were responsible for doing the figuring for pleats for a drapery panel, what four measurements would you need to know before you could begin to determine pleat widths? *__________

---

179. 1. Panel width
2. One half of window width
3. Wall return
4. Overlap or underlap

180. Standard pleats usually include 5 inches of fabric.

How much fullness is usually allowed for one pleat? ___________

---

180. 5 inches

181. To determine the number of five inch pleats in a drapery panel, divide 5 into the amount of fabric to be taken up in pleats.

If Alice has 75 inches of fabric to be taken up in pleats, she will have how many five inch pleats? ___________

$5\overline{)75}$

---

181. 15 pleats

182. After figuring out the amount of fabric to be taken up in pleats, how is the number of pleats determined? *___________

---

182. Divide by 5

183. The number of spaces between the pleats is always one less than the number of pleats.

If a panel has 17 pleats, it will have ___________ spaces.

---

183. 16

184. The number of spaces between pleats is always one (less, more) ___________ than the number of pleats.

---

184. Less

185. To determine the width of the spaces, divide the number of spaces needed into one half of the window width.

If a panel is to have 11 pleats, and one half of the window width is 30 inches, how many spaces would the panel have? ___________

How wide would each space be? ___________

---

185. 10
3 inches

186. The standard width of the spaces between pleats is usually 3 inches.

If a panel has seven pleats, how many inches will be used in the total spaces between the pleats? ___________

What is the standard width for pleats? ___________

How many total inches will be used in the seven pleats? _______

---

186. 18 inches
5 inches
35 inches

187. Let's review!

How is the number of spaces in a drapery panel determined?
***______________________________

How is the width of spaces determined? ***____________________

187. It is always one less than the number of pleats.
Divide number of spaces needed into one half of the window width.

GO TO NEXT PAGE.

---

188. Let's review!

Annette's responsibility in a drapery workroom is to determine pleat and space placement on drapery panels. For one given panel, she had compiled the following information:

5" = amount of fabric allowed for each pleat
60" = one half of window width
3" = center overlap width
172" = panel width
4" = wall return

Since these measurements are not in the correct order for figuring pleat and space placement, help Annette organize them in a logical order by answering the following questions.

(1) Which measurement should she have made and then written on her paper first? *____________

(2) Next, Annette should have found the width of the window recorded on the *____________

(3) One half of the window width should have been recorded next. This measurement was ____________ inches.

(4) The above measurement will be used to determine the width of the (pleats, spaces) ____________ on the panel heading.

(5) What two measurements should be added to the width of one half of the window measurement to determine the width of the completed panel heading? *________ and *________

(6) What is the total of questions 3 and 5? ____________

(7) The total obtained in question 6 will be subtracted from the panel width. The amount of fabric remaining will be taken up in ____________.

(8) How will Annette determine the number of pleats that will be needed for this panel? ***____________

(9) How many pleats will this panel have? ____________

(10) How many spaces will this panel have? __________

(11) How wide will each space between the pleats be? __________

---

188. (1) 172" - panel width
(2) Work order
(3) 60
(4) Spaces
(5) 3" = center overlap
4" = wall return
(6) 67 inches
(7) Pleats
(8) Divide 5" into 105"
(9) 21
(10) 20
(11) 3 inches

189. Given the following information, how many pleats and how much space between the pleats would this drapery panel have?

30" = one half of window width
87" = panel heading width
5" = amount of fabric allowed for each pleat
3" = center overlap width
panel width
4" = wall return

---

189. 10 pleats
9 spaces - 3⅓"

190. Once the number and width of pleats and spaces has been determined, you are ready to mark these allowances on the panel heading. The term that is used to describe this is the pinning-off process.

Rose was told to help mark a panel heading for pleat and space placement. She became very excited because this assignment let Rose know that she would be able to develop the ability to do one of the most important steps in drapery construction. Rose was about to learn the steps involved in the *__________.

---

190. Pinning-off process

191. Drapery workrooms vary in their procedures for pinning-off, but generally, the steps described in this frame and the following frames are the steps most commonly used.

Step 1. Determine the right and left panels as they would be after they were hung. The left panel will have a pin in the right corner of the heading indicating that corner of the heading will be attached to the center underlap carrier.

The panel with the pin in one corner will be the (left, right) ___________ panel.

---

191. Left

192. Step 2. Working with one panel at a time and using a yardstick, begin measuring at the side of the drapery panel which will be at the center of the window. Measure the length of the space allowed for the center overlap or underlap.

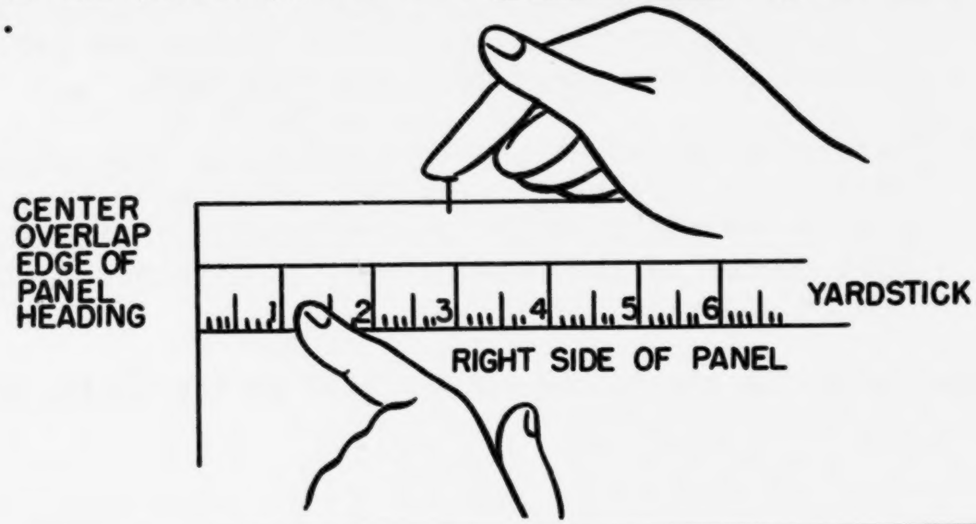
Since the standard width of this center overlap or underlap is usually 3 inches, you would measure over ___________ inches.

---

192. 3

193. Step 3. At the top edge of the panel heading, place a pin vertically through the drapery fabric and the crinoline. This pin will indicate the base of the first pleat.

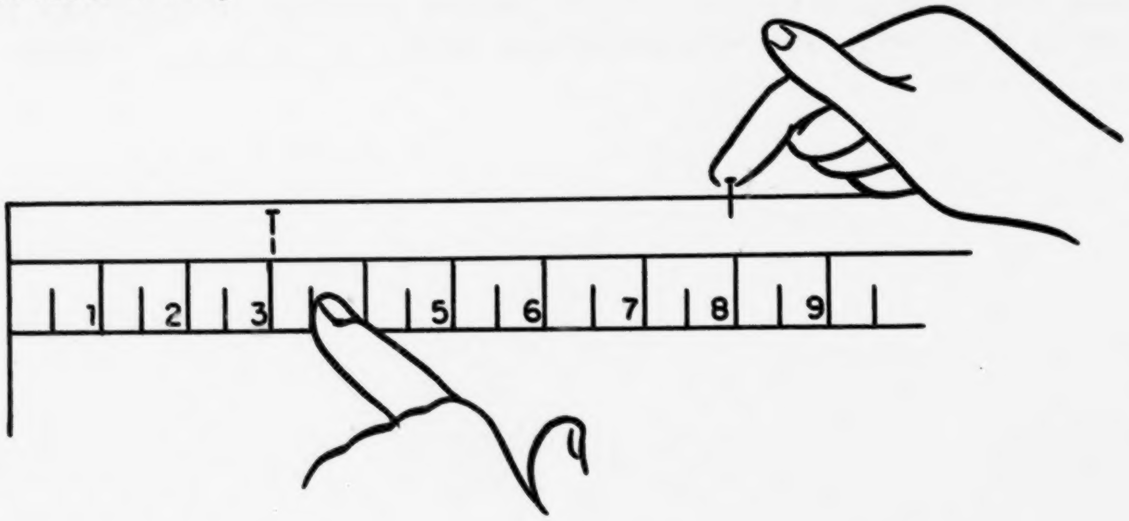
According to the illustration below, the pin point is inserted towards the (heading, hemline) ___________ edge of the drapery panel.



193. Hemline

194. Step 4. Holding the yardstick in place, measure over from the pin the width of a pleat and place another pin in the same manner as you placed the first pin.

If the width of a pleat is 5 inches, the second pin would be placed at what inch marking on the ruler? ___________ (See illustration)



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194. 8

195. Step 5. Following the same procedure as described in the previous frame, measure over the width of a space from the second pin and place another pin.

If the second pin had been placed at the 8 inch marking on the yardstick and the space width is 3 inches, at what inch marking on the yardstick would the third pin be placed? ____________

---

195. 11

196. Step 6. From the third pin measure over the width of another pleat and insert a pin. Repeat this process until you have the correct number of pleats and spaces. If necessary, move the yardstick across the heading, making sure that you line a pin up with an inch mark on the yardstick. The wall return allowance will be left on the outer edge of the drapery panel heading.

If 4 inches has been allowed for the wall return width on a drapery panel heading, how many inches should there be from the last pin to the edge of the panel? ____________

---

196. 4

197. After Connie had placed the last pin in a drapery panel heading, she measured the remaining length of fabric only to discover she was 1/4 inch short of the necessary allowance needed for the wall return. To find her error, Connie would begin re-measuring at the center edge of the panel. The first allowance to be re-measured would be the center overlap or underlap. The second allowance she would re-measure would be the width of a __________. The third allowance would be the width of a ____________.

---

197. Pleat
Space

198. If the measurements do not work out exactly, make the necessary adjustments in the pleats. Be sure to keep the space measurements all the same, the overlap or underlap allowance correct, and the wall return allowance correct.

Marie found that the wall return allowance was still 3/8 inch too long after she had re-measured all of the allowances on the panel heading. Which of the following would you suggest to Marie in order to correct the measurement?

A. Add the 3/8 inch to the overlap allowance.
B. Ease the 3/8 inch into the space allowance across the heading.
C. Ease the 3/8 inch into the pleat allowance across the heading.
D. Leave the 3/8 inch in the wall return allowance.

---

198. C

199. Let's review!

The first step in the pinning-off process is to determine the ___________ and ___________ panels. The first measurement made is the allowance for the *___________.
The next measurement is for the first (pleat, space) ___________.

---

199. Right and left
Center underlap or overlap
Pleat

200. Listed below are the steps for the pinning-off process. Arrange these steps in the proper order.

Step Order

1.
2.
3.
4.
5.
6.

Step Description

A. Determine the right and left panels
B. Measure center underlap or overlap
C. Measure space width
D. Measure pleat width
E. Re-measure for accuracy
F. Measure wall return

---

200. 1. A
2. B
3. D
4. C
5. F
6. E

201. To indicate the panel side that will be at the corner of the draperies, insert a pin at this heading corner on each panel. (Remember that a pin was inserted on the wrong side of the fabric at the heading corner of one panel that was lowered 1/4 inch.)

If the pins marking the center of the draperies are placed on the opposite side of the fabric as was the pin placed to mark the panel corner for the under carrier, these pins are inserted into the (right, wrong) ___________ side of the fabric.

---

201. Right

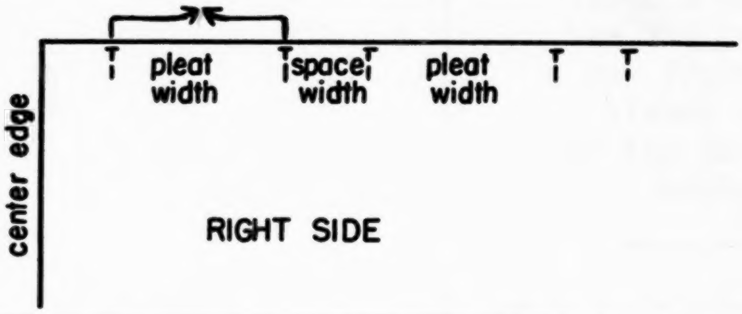
TOPIC VIII

STITCHING DRAPERY PLEATS

TASK: Stitches drapery pleats

OBJECTIVES: Be able to (1) identify procedure for forming pleats in drapery heading
(2) describe use of hem gauge when folding pleats
(3) arrange in order steps for stitching pleats

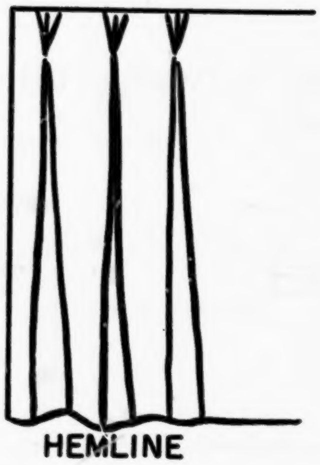
202. Drapery pleats are folded and stitched at the commercial sewing machine. Beginning at one side of the drapery panel heading, make a fold of fabric on the right side of the drapery panel by bringing together the pins that make the width of the first (pleat, space) ___________ (see illustration).



202. Pleat

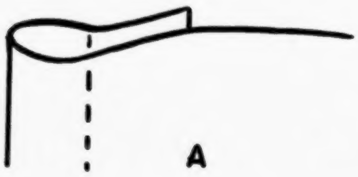
203. It is important to remember to keep the top edges of a pleat even, as well as to keep the pleat even in width.

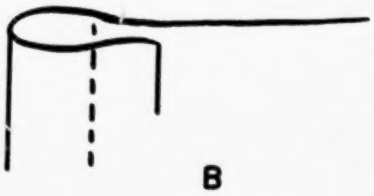
A finished pleat with the top edges and center fold uneven would affect the appearance of the panel ___________.

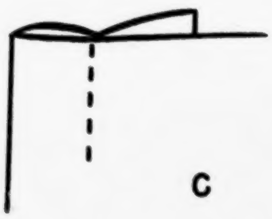


203. Hemline

204. Which illustration below is an example of a correctly folded pleat? ___________


A

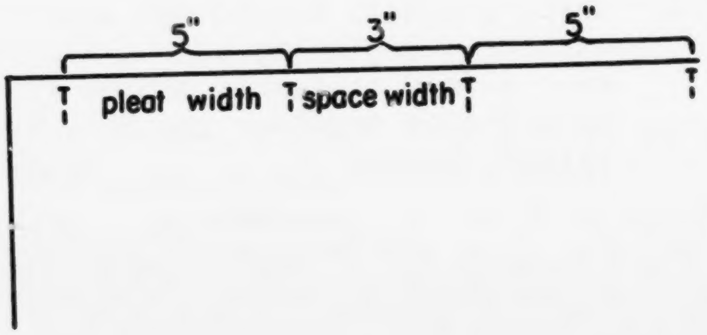

B


C

204. C

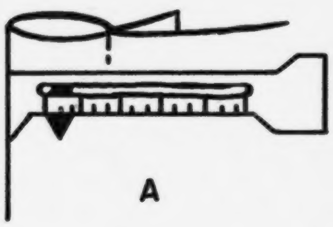
205. Using a hem gauge set for one half the width of the amount of fabric allowed for the pleat, measure the pleat at 2 or 3 places to make sure it is even in width.

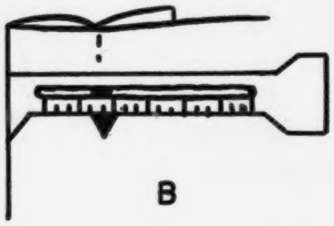
If the width of a pleat had been pinned off as shown at the right, on what inch mark should the hem gauge be set to measure the folded pleat? ___________

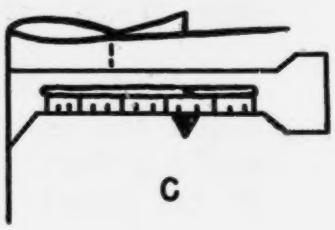


205. 2-1/2 inch

206. Which of the following illustrations is correct for measuring a folded pleat? ___________


A


B


C

206. B

207. Crease the center fold of the pleat with your fingers. This pressing method has been used before. It is the __________ method.

---

207. Fingerpressing

208. Drapery pleats are folded and stitched while sitting at the commercial sewing machine. Use a number 14 to 16 machine needle and adjust the sewing machine to 6 to 10 stitches per inch.

What is the range for machine needle sizes used when sewing drapery pleats? *__________

What is the range for machine stitches per inch when sewing drapery pleats? *__________

---

208. 14 to 16
6 to 10 stitches per inch

209. Janet's responsibility in the drapery workroom was to fold and stitch drapery pleats. She was using a number 14 machine needle and 14 machine stitches per inch and making a test line of stitching on a scrap piece of fabric.

What error was Janet making? ***________________

How would she correct her error? ***______________

---

209. Machine stitches were incorrect or too short. Adjust machine stitches per inch to 6-10.

210. Place the top of the pleat under the machine needle, positioning the needle directly above the pins. Carefully lower needle through all layers of fabric and crinoline. Remove pins.

Louise was stitching the pleats in a drapery workroom. She removed the pins from the pleats and placed the top edge of the pleat under the machine needle. She lowered the needle through all layers of fabric and crinoline hoping she had the needle inserted where the pins had been.

If you were observing Louise, what suggestion would you make to her to make sure the needle was inserted correctly? ***__________

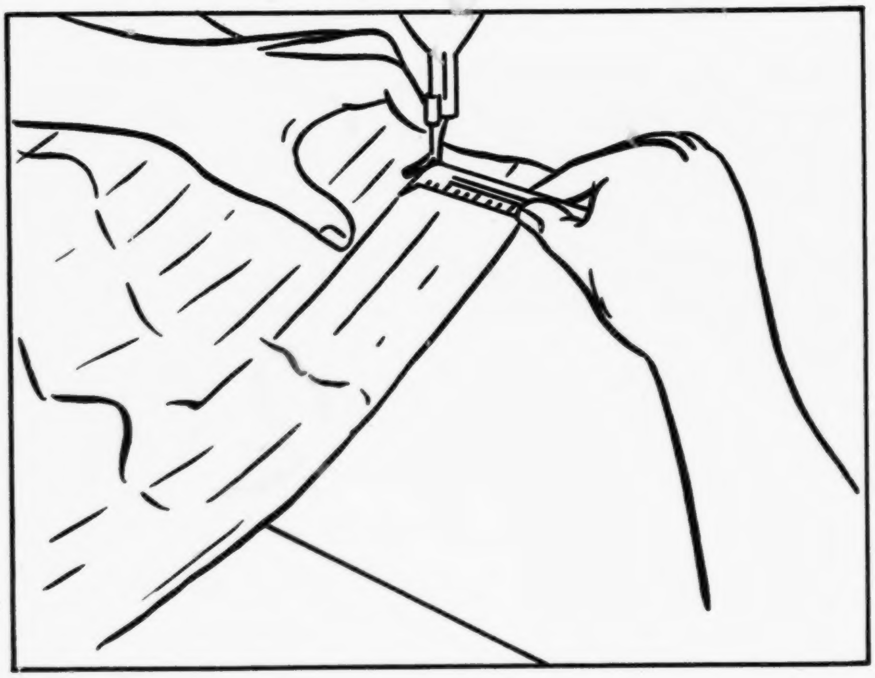
---

210. Insert needle carefully, then remove pins

Go to next page.

211. The following steps are followed while stitching the pleat:

1. Check to be sure top edges and fold are even.
2. Use hem gauge and measure pleat width to insure accuracy.
3. Backstitch at top.
4. Stitch to bottom of crinoline.
5. Backstitch or tie threads.



(1) In the illustration above, the left hand is being used to make sure the top edges of the pleat are ___________.

(2) The right hand is holding a hem gauge to measure the pleat ___________.

(3) The next step would be to ___________ at the top of the heading.

(4) Machine stitch to the bottom of the ___________.

(5) How is the line of stitching secured? *___________.

---

214. (1) No
(2) A and B
(3) B and C
(4) C and D

215. The steps involved in stitching a pleat at the sewing machine are:

1. Make sure top edges and fold are even.
2. Using measuring gauge, measure pleat width to insure accuracy.
3. *__________
4. *__________
5. *__________

---

215. 3. Backstitch at top
4. Stitch to bottom of crinoline
5. Backstitch or tie threads at bottom

TOPIC IX

FOLDING AND BANDING DRAPERIES

2541

TASK: Folds and bands draperies

OBJECTIVES: Be able to (1) identify purpose of accurate folding and banding
(2) describe procedure for folding drapery panels
(3) apply rule for determining number of bands to use with different types of draperies

---

216. Correct folding is one of the secrets of evenly hanging draperies.

Mrs. Jones had just installed some draperies in a customer's home. The customer told Mrs. Jones that she was not pleased with the draperies because the folds were uneven.

What procedure performed in Mrs. Jones' drapery workroom was probably done in a hurry or incorrectly to cause the drapery folds to hang uneven? ***__________

---

216. Incorrect stitching of pleats or incorrect folding

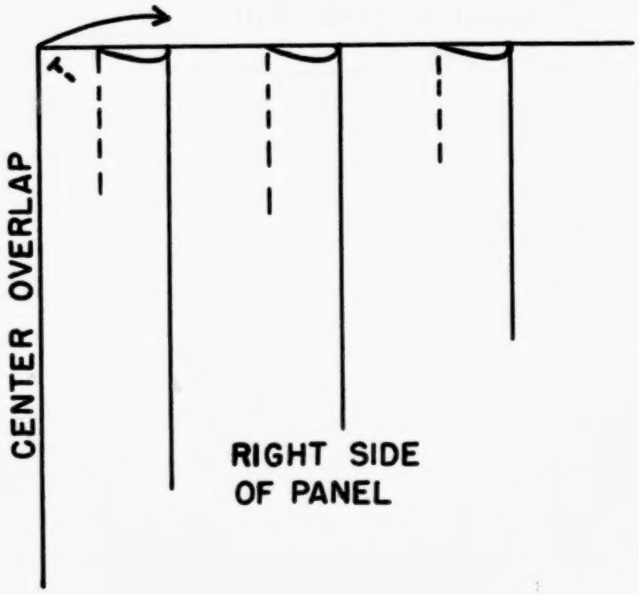
217. The folding process is started on the side of each drapery panel that will be at the center of the draperies. You will recognize the center edge of each panel because a __________ has been inserted into the panel at each of these corners.

---

217. Pin

218. Fold the center overlap back with wrong sides together.

In the illustration, the center overlap is folded (over, under) __________ the right side of the panel.



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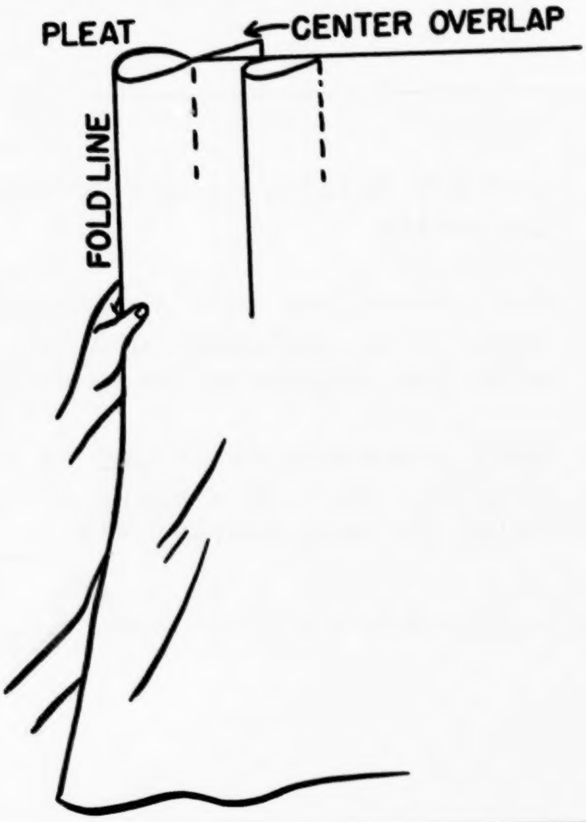
218. Under



219. Smooth the center of the pleat the entire length of the panel with one hand. Run the other hand along the inside of the foldline to make sure the lining is held in place.

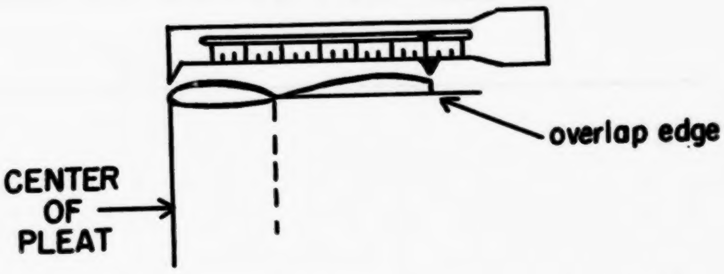
Looking at the illustration, the first foldline will start at the center of the first ___________.

---

219. Pleat

220. Using a hem gauge, measure the width of the fold at the top and set gauge.

As indicated in the illustration, you would measure from the *________ to the *___________.

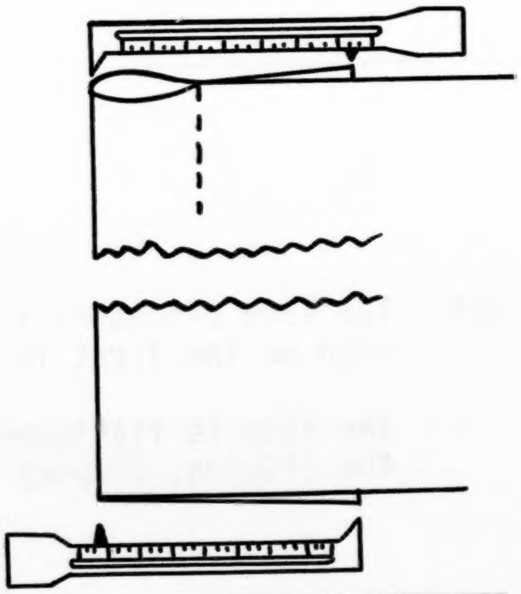


---

220. Center of the pleat-
overlap edge

221. Using the set gauge, measure the fold at the bottom of the panel to make sure the fold is even in width.

If a hem gauge is set for 5-1/2 inches, the fold at the bottom should measure __________ inches from the center of the __________ to the *__________. (See illustration)



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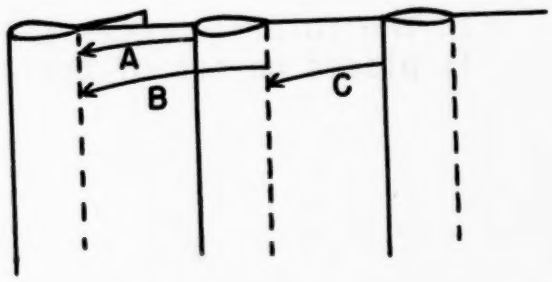
221. 5-1/2
Pleat
Overlap edge

222. To make the second fold, bring the line of stitching of the second pleat to line of stitching of first pleat.

Which arrow on the illustration below shows the points to be matched to make the second fold?

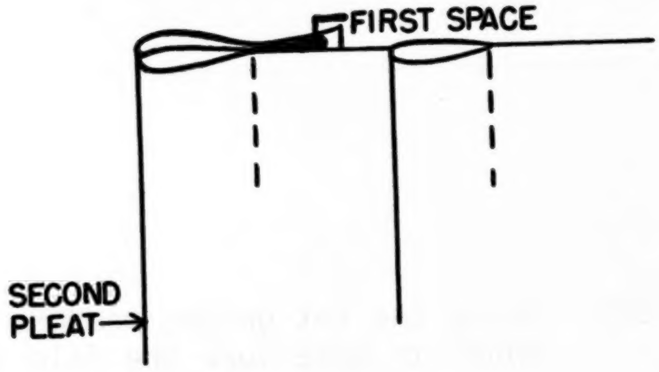
____



---

222. B

223. The creases formed when the second fold is made will be along the center of the second ___________ and along the center of the first ___________ allowance.



223. Pleat
Space

224. The same procedure is used to smooth the folds in place as was used on the first fold.

The fold is flattened with one hand while the other hand holds the (lining, drapery fabric) ___________ in place.

224. Lining

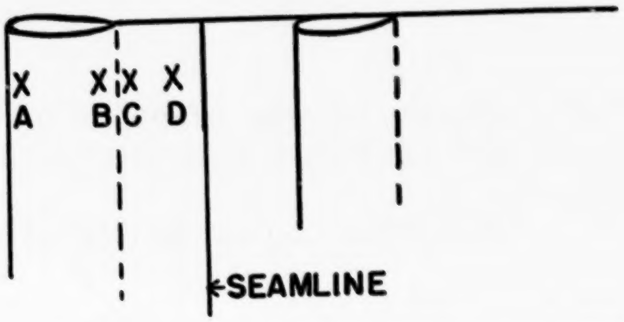
225. Continue folding each pleat in the manner described in the preceding frames until all pleats are folded, one on top of another.

In the folding process, the line of ___________ for each pleat is placed on top of the preceding one.

225. Stitching

226. If two or more lengths of fabric were joined to form one panel, try to avoid having the seamlines fall on a foldline. Adjust the foldline by moving the line of stitching for one pleat slightly in front or in back of the line of stitching for the pleat previously folded.

On the illustration below, which two X's represent the positions to place the line of stitching for the next pleat? *________



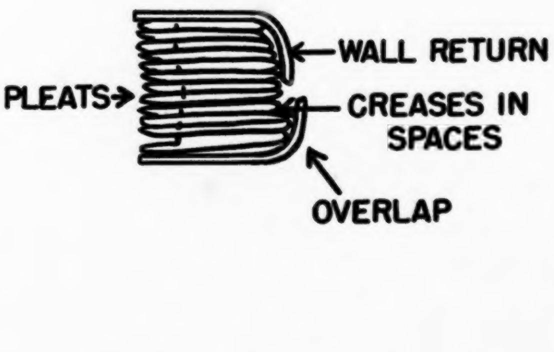
226. B and C

227. The center of each space allowance between the pleats usually forms a crease in the folding process. If a seamline happens to be in the center of a space, you could prevent this seamline from falling on a crease by (matching, not matching) ____________ the lines of pleat stitching.

227. Not matching

228. After all of the pleats have been folded, the wall return allowance is folded to the back and the overlap is folded up.

According to the illustration, the wall return allowance is folded around the creases formed in the (pleats, spaces) ____________.



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228. Space

229. After the panel is folded it is banded. The purpose of banding is to hold the folds in place.

To hold a folded drapery panel in place, you would __________ the panel.

---

229. Band

230. Usually strips of paper or cloth, approximately 1-1/2 inches wide and 12 inches long are used to band draperies.

Draperies may be banded with strips of __________ or __________.

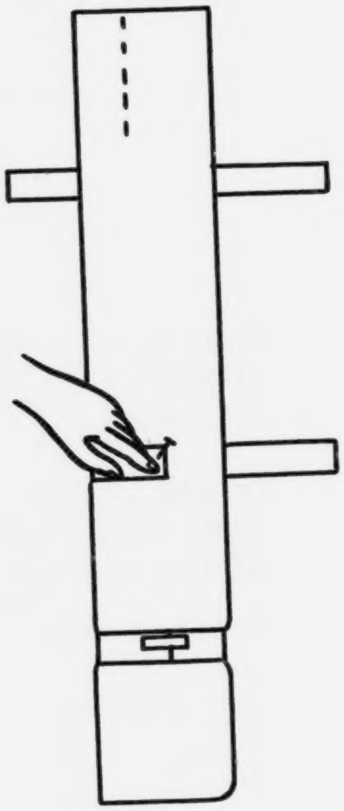
---

230. Paper or cloth

Go to next page.

---

231. The following procedure describes the banding process using paper strips:



Step 1. Being careful to hold folded draperies in place, slip first band under draperies near heading.

Step 2. Bring one end of paper strip to top and pin.

Step 3. Bring other end of paper strip to top meeting pinned end. Tape into place tightly. Remove pin.

(1) The first banding strip is placed near the panel ___________.

(2) A ________ is used to hold one end of paper strip in place while bringing other end around folded panel

(3) A piece of ________ is used to hold the folded panel (loosely, tightly) ___________ in place.

---

231. (1) Heading
(2) Pin
(3) Tape, tightly

232. Step 4. Place as many bands as are needed to hold panel in the folded position. The number of bands increases as the length of the panel increases and decreases for heavier fabrics.

Longer panels will need (more, less) ________ bands. Sheers and lightweight fabrics will need (more, less) ________ bands to hold the folds than heavier fabrics.

---

232. More
More

233. Short linen draperies would need _______ bands than long linen draperies.

Drapery sheers would need _______ bands to hold the folds in position than antique satin draperies.

233. Less
More

234. When paper strips are used to band draperies, the length and width of the panel may be written on one strip of paper banded around the panel.

If one drapery fabric had been used to construct draperies for a room with several different window sizes, it would be helpful during the installing process to have the __________ and __________ recorded on each drapery panel.

234. Length, width

235. Banded draperies are left lying on a flat surface overnight. This aids in creasing the folds.

It is important to leave banded draperies overnight
A. draped over a coat hanger.
B. lying on a work table.
C. draped over a rod.
D. lying on a chair seat.

235. B

TOPIC X

BREAKING AND TACKING DRAPERY PLEATS

TASK: Breaks and tacks drapery pleats

OBJECTIVES: Be able to (1) identify steps involved in forming a French pleat
(2) analyze illustrations of French pleats
(3) differentiate between placement of hand and machine tacking

---

236. After the banded drapery panels have set and the folds are well creased, the next step is to unband the draperies and break and tack the pleats.

The breaking and tacking of drapery pleats is done (after, before) ___________ the banding process.

---

236. After

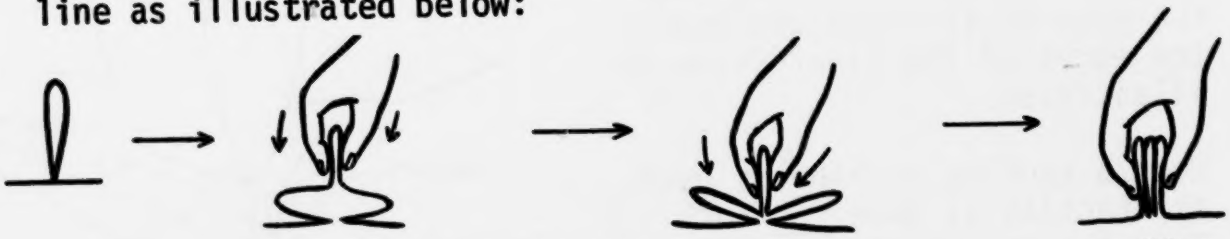
237. There are several different types of pleats that can be made, but the French (or fan pleat) is the type most commonly used today.

The most common type of pleat used on drapery headings is the ___________ pleat.

---

237. French

238. To make a French pleat, take hold of the creased center of the pleat with your thumb and forefinger, push down to the stitched line as illustrated below:



The large pleat will then be divided into ___________ smaller equal pleats.

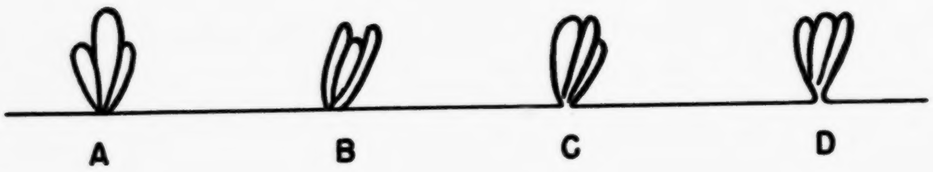
---

238. 3

239. Crease the three pleats with your thumb and forefinger.

In the illustration below of the top view of pleats, which one is a good example of a French pleat creased correctly?

____



239. D

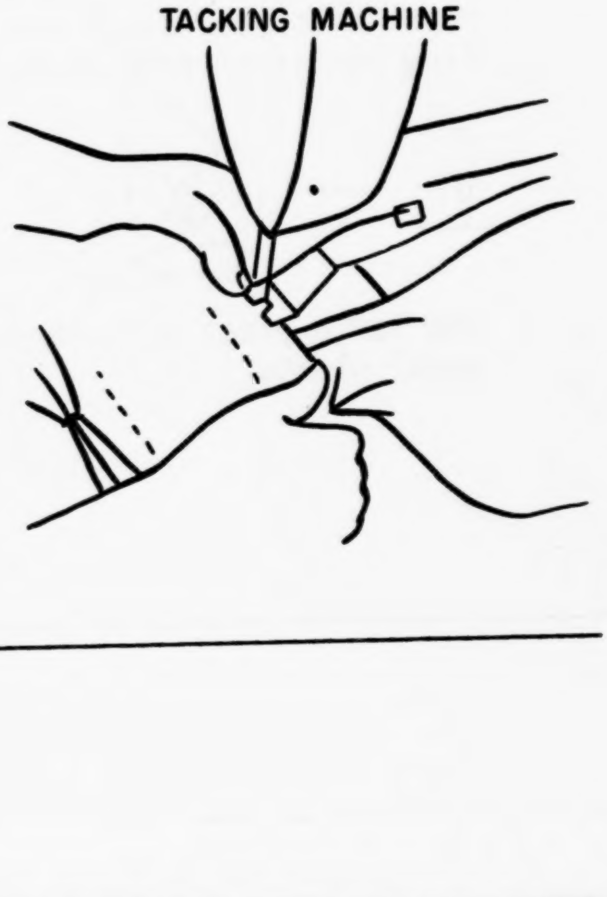
240. If a tacking machine is used to hold the folds of the pleat in place, place the folded edge of the pleat 1/4 inch from the bottom of the crinoline under the machine needle.

When a tacking machine is used, how far from the bottom of the crinoline is the tack placed? *__________

240. 1/4 inch

241. The tacking done by a tacking machine is begun 1/4 inch from the edge of the fold and covers the edges of the pleat folds as illustrated.

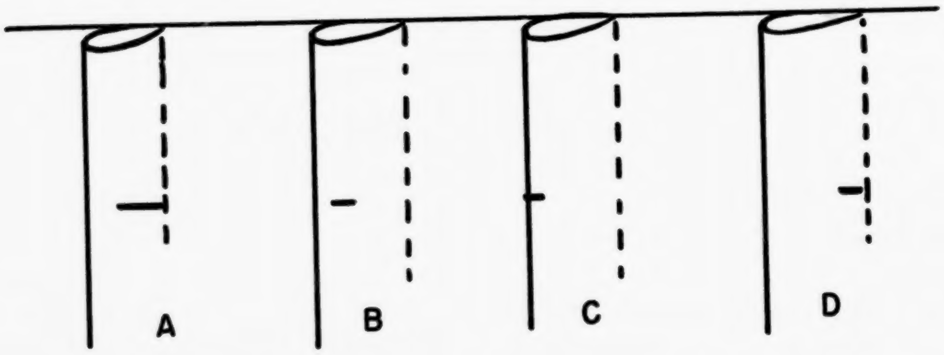
When a tacking machine is used, the tacking is done ___ inch from the bottom of the crinoline. The tacking is started ___ inch from the folded edges of the pleat. The tack (does, does not) ______ cover the edges of the pleat.



---

241. 1/4
1/4
Does

242. A completed pleat tacked on a tacking machine will look like illustration ___________.



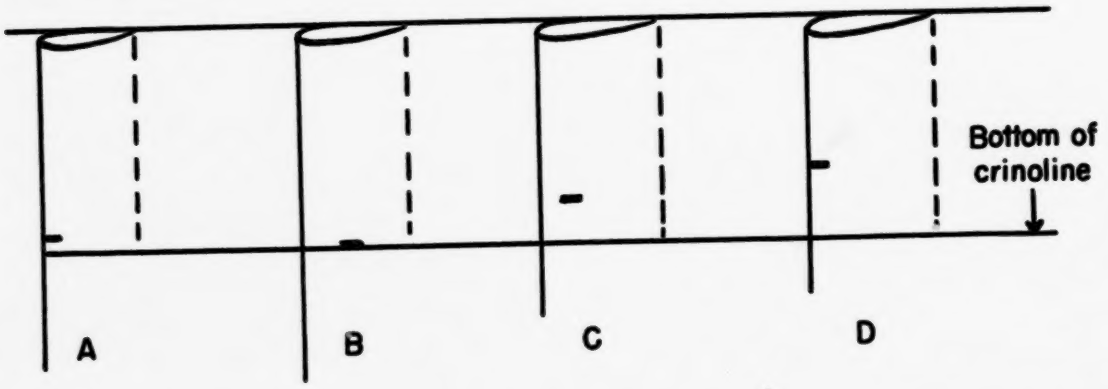
---

242. C

243. Pleats may also be tacked by hand. The tack will be the same width as the tack made by a tacking machine, but the location will be different.

The tack is located 1/4 inch from edge of pleat folds and at the bottom of the crinoline. It does not cover the pleat folds as the tack made by machine does.

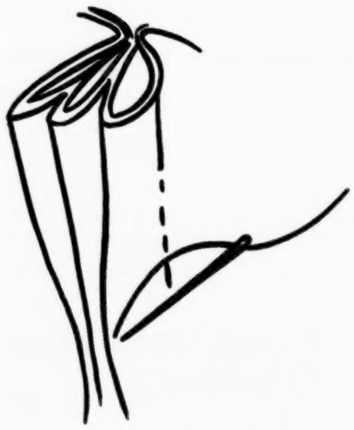
The finished pleat that has been handtacked would look like illustration ___________.



---

243. B

244. If handstitching is used to tack a pleat, begin a tacking stitch at the bottom of the crinoline. Run needle and thread through the three pleats several times, drawing thread tight. Sew ______ inch from the edges of the pleat folds.



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244. 1/4

245. Let's review!

(1) How wide is a pleat tack? ____________
(2) When tacking a pleat with a machine, the tack will be located *** ____________.
(3) When tacking a pleat by hand, the tack will be located *** ____________.

---

245. (1) 1/4 inch
(2) Over folded edge of pleat 1/4 inch from bottom of crinoline
(3) 1/4 inch from folded edge at the bottom of the crinoline

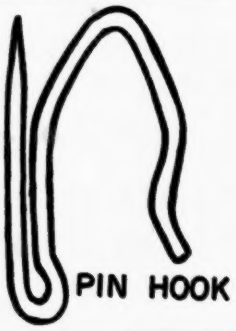
TOPIC XI

INSERTING HOOKS IN COMPLETED DRAPERIES

TASK: Inserts hooks in completed draperies

OBJECTIVES: Be able to (1) determine placement of hooks in draperies to be hung on traverse and brass rods
(2) recognize relationship between placement of drapery hooks and appearance of draperies on rods

246. Most drapery workrooms use a
*__________ rather than a
sew-on hook. (See illustration)



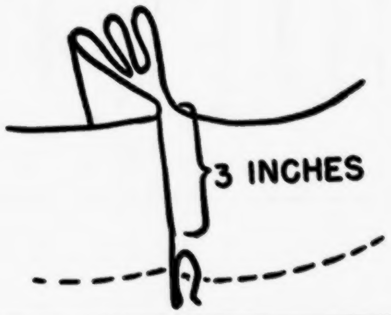
246. Pin hook

247. The position of the pin hook in the drapery heading depends on the type of rod being used--traverse or brass.

What determines where the pin hook will be inserted on drapery headings? *__________

247. Type of rod

248. When a traverse rod is used, insert the pin point of the hook on the line of pleat stitching _______ inches below the top of the draperies.



248. 3

249. The pin is inserted 3 inches from the top of the heading when a traverse rod is used to allow for the heading to cover the face of the rod.

Why is it recommended that the pin be inserted 3 inches from the top of the heading? **______________________________

---

249. To cover the rod

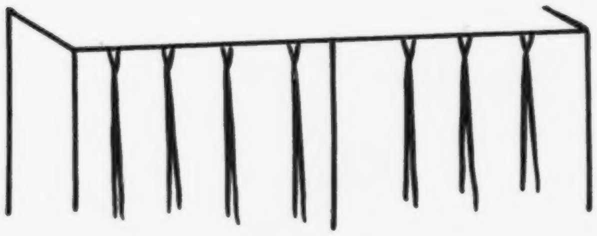
250. When the traverse rod shows after hanging the draperies, the pin point has been inserted too close to the top of the heading. If the pin point has been inserted 2 inches from the top of the heading, what would be the result after the draperies were hung?
*** ______________________

Would the pin point need to be raised or lowered to prevent this? __________

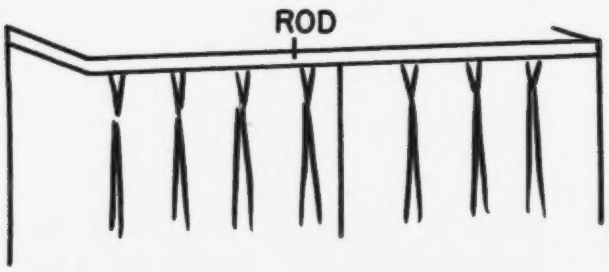
---

250. Rod would show
Lowered

251. Which of the illustrations below has the draperies attached to a traverse rod incorrectly? ______
To correct the error should the pin points of the hooks be (raised, lowered)? __________



A

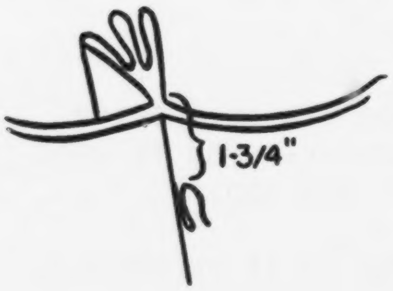


B

---

251. B
Lowered

252. Since the rod will show when a brass rod is used with draperies, the pin point of the hook is inserted ______ inches from the top of the heading.



---

252. 1-3/4 inches

253. For draperies used with a traverse rod, the pin points of the hooks are inserted _____ inches from the top of the heading.

When a brass rod is used, the pin point of the hook is inserted _____ inches from the top of the heading.

---

253. 3
1-3/4

254. Once the hooks have been inserted, refold and band the drapery panels following the same procedures described in TOPIC IX.

The draperies are now ready to be delivered and installed.

The final step is to ***__________.

---

254. Install the draperies

ASK YOUR TEACHER FOR PART II OF UNIT V TEST.

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT V-6

BASIC DRAPERY CONSTRUCTION

SUBJECT:	Unlined Draperies
TASK:	Constructs unlined draperies
OBJECTIVE:	Be able to identify major differences in the construction processes for lined and unlined draperies

Basically, unlined draperies are constructed in the same manner as lined draperies. There are only two major variations in the steps used in constructing lined draperies--the width and type of side hem and the method used to insert the crinoline.

The finished side hems are usually 1 to 1-1/2 inches wide, whereas in lined draperies the finished side hems are usually 1 to 1-1/4 inches. For some medium weight fabrics, lightweight fabrics, and sheers, a double side hem is used to make the unlined draperies hang well and to prevent the first turn from showing through on the right side. To make a double hem, fold the raw edge over the width of the desired finished hem width. Fingerpress and then press with an iron. Fold the same width again, measuring from the folded edge. Fingerpress, press creaseline with an iron, and pin.

The same procedure is used for the bottom hems. They may be either single or double hems depending on the weight of the fabric.

MACHINE METHODS FOR INSERTING CRINOLINE

For unlined draperies that are not transparent, the following method for inserting crinoline may be used:

1. Cut strips of crinoline the finished width of each panel. Pin strip to wrong side of heading 1/2 inch from the top, starting 1 to 1-1/2 inches from the panel side edge (see Figure 45).

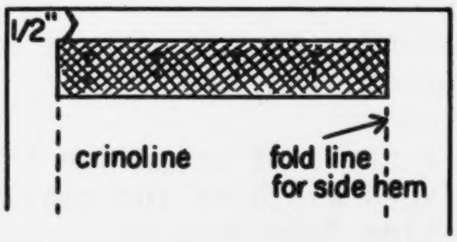


Figure 45.

2. Stitch along lower edge of crinoline. Remove pins. Fold top edge of fabric over crinoline. Press and machine stitch 1/4 inch from folded edge of fabric (see Figure 46).

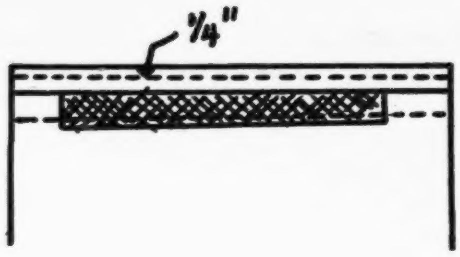


Figure 46.

3. Turn top hem to underside along edge of crinoline. Press and pin in place.

4. Finish side hems.

For very light, sheer, and transparent fabrics, a double heading may be used to conceal the crinoline.

1. Cut strips of crinoline the width of each panel after side hems are folded. Pin strip to wrong side of heading 1/2 inch from the top, starting 1 to 1-1/2 inches from panel edge (see Figure 47). Turn top edge of fabric over crinoline. Press and machine stitch 1/4 inch from folded edge of fabric (see Figure 48).

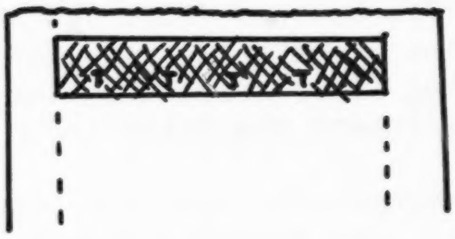


Figure 47.

2. Turn top hem to underside along bottom edge of crinoline. Press and turn top edge of heading to underside again. Press and pin in place.

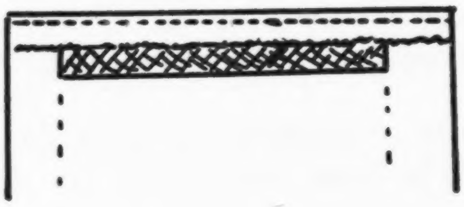


Figure 48.

3. Finish side hems.

HAND METHOD FOR INSERTING CRINOLINE

Some drapery workroom supervisors prefer that the fabric be handstitched to the crinoline. The following procedure is then used:

1. Turn under the upper edge of the panel heading 1/2 inch. Measure for accuracy, and press.

2. Cut a strip of crinoline the finished width of the panel from one side fold line to the other. Place the crinoline on the wrong side of the drapery fabric with the upper edge of the crinoline one width of the crinoline below the folded edge of the drapery fabric (see Figure 49).

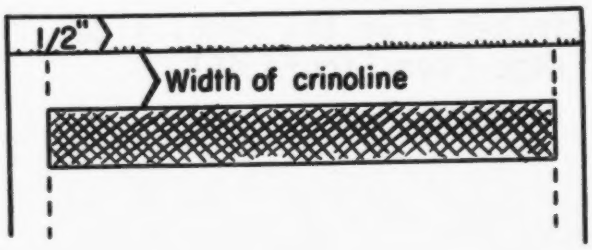


Figure 49.

3. Bring the folded edge of the drapery fabric to the lower edge of the crinoline so the crinoline does not show. Press and pin in position.

4. Whip stitch along the bottom edge of the crinoline to hold heading and crinoline in place (see Figure 50).

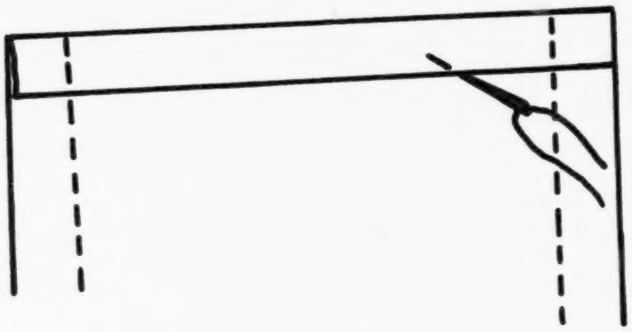


Figure 50.

5. Finish side hems.

QUESTIONS:

1. Procedures for constructing unlined draperies are similar to those for lined draperies; however, there are two steps that differ. What steps are different when constructing unlined draperies?

2. For lightweight and sheer fabrics, what kind of side and bottom hems are recommended?

ASSIGNMENTS:

I. At your place of employment, what is the standard side hem width for unlined drapery panels?

II. Describe the method used to insert crinoline in unlined draperies at your place of employment.

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT V-7

BASIC DRAPERY CONSTRUCTION

SUBJECT:	Sheer Draperies
TASK:	Constructs sheer draperies
OBJECTIVES:	Be able to (1) identify procedures used to construct sheer draperies in place of employment (2) identify two types of heading treatments for sheer draperies (3) identify standard width of casing in shirred curtains

Sheer draperies, like unlined draperies, are constructed basically the same as lined draperies. There are, however, a few variations within some of the construction processes.

Most sheer fabric lengths are sewed together with a serging machine. If the serging machine is not available, various other methods may be used, depending on the individual workroom.

Double side and bottom hems usually are used in sheer fabrics. Although a blind stitching machine or a commercial sewing machine is used most often to stitch side and bottom hems, some drapery workrooms may use a handstitch.

When the heading is to be pleated, crinoline may be attached by the use of a serging machine. Place the edge of the crinoline even with the top edge on the right side of the heading. Start stitching at the side hem fold line and stitch across to the other side hem fold line. Turn the crinoline to the wrong side of the drapery fabric. Press fold line along top edge of crinoline. Turn crinoline down again and press. Whip stitch bottom of crinoline to drapery fabric. Finish side hems.

If a pleated heading is not used, another alternative is to use a casing heading. When a casing heading is used, the draperies are usually referred to as shirred curtains (see Figure 51).

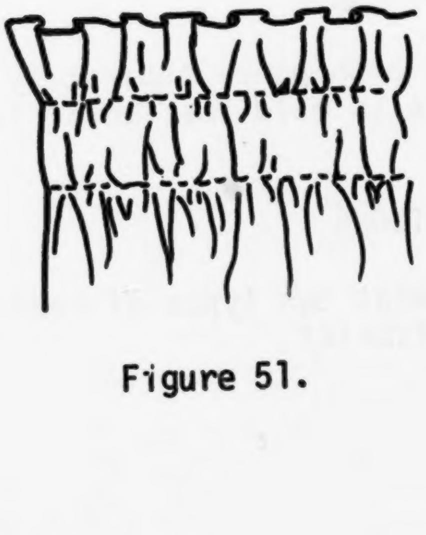


Figure 51.

Shirred curtains are gathered onto a curtain rod rather than hooked to a traverse draw rod. The casing is made after the side and bottom hems are finished. The standard width of a casing is 1-1/2 inches.

CASING FOR SHIRRED CURTAINS

1. At the top edge of the heading make a 1/4 inch fold. Measure and press (see Figure 52).

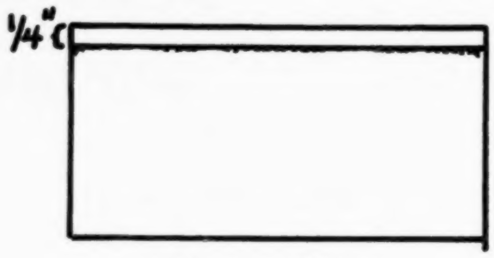


Figure 52.

2. Make a second fold 2-3/4 inches wide. Measure, press, and pin (see Figure 53).

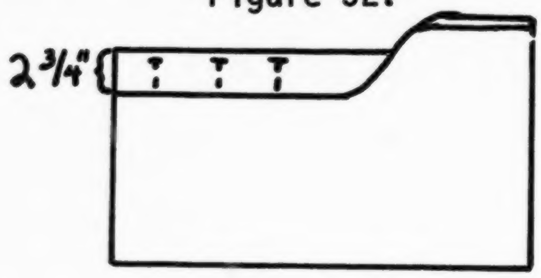


Figure 53.

3. Make a row of machine stitching 1/4 inch from the bottom folded edge (see Figure 54).

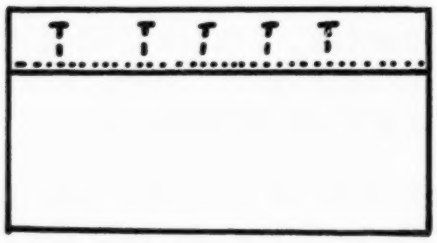


Figure 54.

4. Remove pins and press. Make a second line of stitching one inch from top of heading. Use hem gauge to measure as you stitch (see Figure 55). Press.

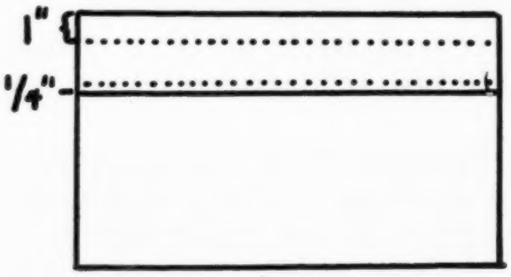


Figure 55.

The curtains are now finished. The next step would be to fold them for delivery. Make the folds 4 to 5 inches wide, being sure to keep them even in width.

Band each panel separately, remembering that sheer fabrics will need more bands to hold the fabric in place.

QUESTIONS:

1. What two types of heading treatments may be used with sheer drapery fabric?

2. Non-pleated sheer draperies are usually called ____________________.

3. What is the standard allowance for a casing (area where rod is inserted)?

ASSIGNMENTS:

I. What method is used at your place of employment to sew lengths of sheer drapery fabric together?

II. What method is used at your place of employment to finish side and bottom hems for sheer draperies?

III. When a pleated heading is used for sheer draperies, what method is used to insert the crinoline at your place of employment?

UNIT V-8

BASIC DRAPERY CONSTRUCTION

SUBJECT:	Installation of Draperies
TASK:	Assists in installing draperies
OBJECTIVES:	Be able to (1) recognize illustrations of drapery hardware (2) select recommended drapery hardware to be used for installing different types of draperies (3) identify various equipment needed to install draperies (4) select appropriate screws for use on different types of walls
REFERENCES:	Graber, Marie. Window Decorating Guide. New York, New York: The Benjamin Company, Inc., 1967. pp. 16-19. Stepat-De Van, Dorothy. Introduction to Home Furnishings. New York, New York: The Macmillan Company, 1964. p. 150.

TYPES OF DRAPERY HARDWARE

A drapery work order usually will give the rod specifications for the draperies. Before interpreting the information from a work order, however, you will need to become familiar with the various types of drapery hardware.

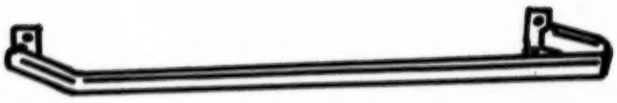
There are a number of different types of rods, each of which serves a specific function. Some of these rods are the cafe rod, cafe-traverse rod, canopy curtain rod, curtain rod, decorative rod, double rods, spring tension rod, and traverse rods.

Other terms associated with drapery rods with which you should become familiar are: brackets, carrier, casing, cord tension pulley, custom, extender, frame, heavy duty brackets, holdback, hook, lock seam, master slides, projection, recessed, ring slide, sill, supports, and tiebacks.

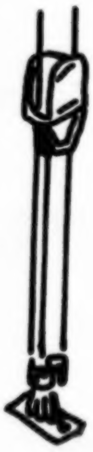
2841

QUESTIONS:

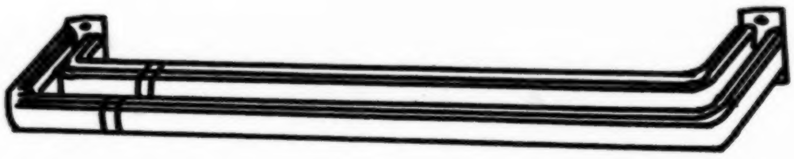
1. Below is an illustration of a non-traversing rod made of steel or aluminum. It is usually used with shirred curtains. What is the name given to this type of rod?



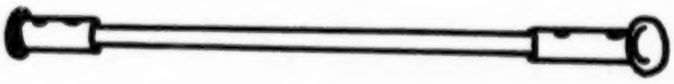
2. For each of the illustrations below, give the correct name and a brief description of its purpose of function.



A

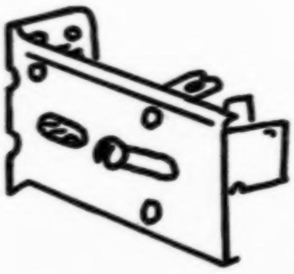


B



C

3. The illustration below is a piece of drapery hardware that is attached to the wall, casing, or ceiling. It receives the drapery fixture with a slip-in automatic-lock action. What is this piece of drapery hardware?



Jim wanted to check his knowledge of drapery hardware. Help him by selecting the correct definition for each of the terms listed in questions 4-8.

TERM

4. Carrier
5. Extender
6. Projection
7. Custom
8. Master slide

DEFINITION

A. Any device used to lengthen a fixture or bracket
B. The large over-lapping arms of a traverse fixture to which the cord is locked to allow operation of the draperies
C. The part that moves in the rod and holds the hooks to which fabric is attached
D. Same as made-to-measure
E. The distance between the back of a rod and the wall or casing

SELECTION AND USE OF DRAPERY HARDWARE

The style of draperies, type of window, and the method of mounting determine the type of drapery hardware to be used. The sketches below show the five most common mounting methods.

1. Inside casing mounting. For any treatment in which the fabric is hung close to the glass. When traverse rods are used, special inside casing brackets are used (see Figure 56).

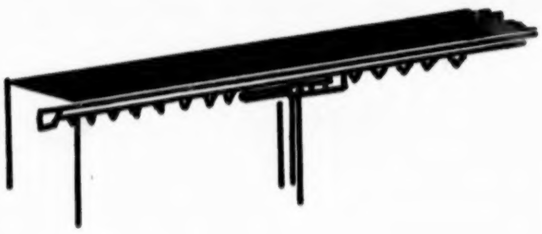


Figure 56.

When spring tension rods are used, no brackets are necessary (see Figure 57).

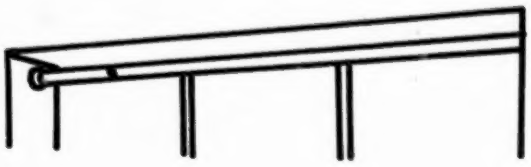


Figure 57.

2. Casing mounting. This is the most conventional type of mounting when the windows are wide enough for the drapery treatment (see Figure 58).

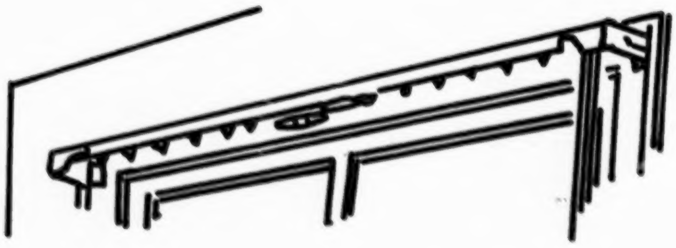


Figure 58.

3. Wall mounting. This rod is extended beyond the casing and mounted on the wall to make the window appear wider (see Figure 59).

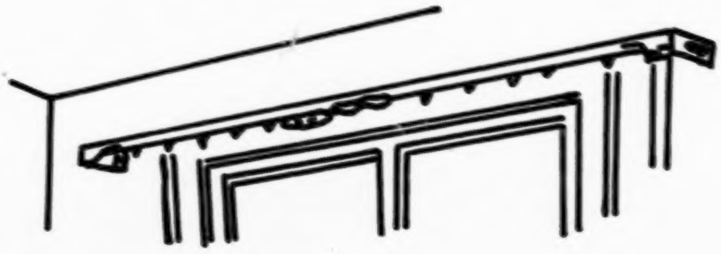


Figure 59.

4. Extended mounting. The brackets are mounted on the casing, but the rod has extensions on each end to make the window look wider. The end brackets do not touch the wall, but simply accommodate the drapery wall returns (see Figure 60).

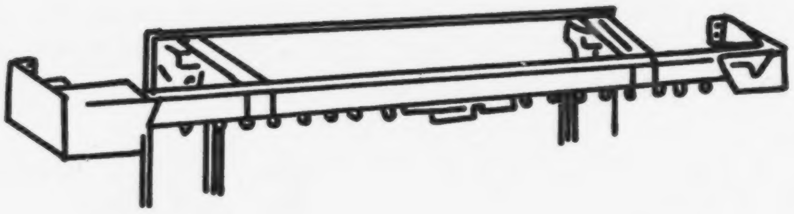


Figure 60.

5. Ceiling mounting. The rod is mounted directly to the ceiling by inserting the screw through tops of brackets and supports (see Figure 61). Ceiling track sets are sometimes used. These mount directly to the ceiling and no brackets are needed.

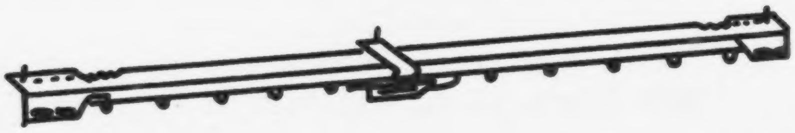


Figure 61.

Assume that a customer wants a sheer drapery behind a heavier drapery and desires a wall mounting for the drapery rods. The person installing the rod would know that a double-rod would be necessary. The following additional information is needed, however, before the hardware can be selected.

1. Are both rods to be stationary? traverse? or a combination of both?
2. If a traverse rod is desired, in what direction will the drapery pull--left, right, or to the center?
3. Is a valance or cornice board to be used with the draperies? (This information will indicate the placement of the rod on the wall--even with or above the window casing.)
4. Is a decorative rod to be used?
5. What type of window is being treated?
6. What are the measurements needed?

In addition to the style of draperies, type of window, mounting method, type of rod, and measurements, the person installing the draperies needs to have in mind an overall picture of the completed window treatment. In some instances, drawing a sketch will help determine what type of drapery hardware is needed. By making a list before hand, one is less likely to forget something when he delivers and installs completed draperies.

QUESTIONS:

1. Bob began working with Mr. Brunson, who installs draperies. Mr. Brunson gave Bob a list of guides or information needed before selecting drapery hardware for a given situation. List four guides that were included on the list given to Bob.

Five common mounting methods are used to mount rods. These methods are listed below. Select the method or methods of mounting that would be applicable to the situations listed in questions 2-5.

A. Casing Mountings
B. Ceiling
C. Extended
D. Inside Casing
E. Wall

SITUATIONS

2. Mrs. Jones wants sheer draperies to hang next to the window glass.

3. Mrs. James wants draperies to cover a glass wall in her dining room, but there is no wall space to mount the rods.

4. Mrs. Green wants her living room draperies eight inches wider than the window and five inches below the ceiling.

5. Mrs. Williams wants the draperies in her bedroom the same width as the window.

ASSIGNMENTS:

I. Select three illustrations of window treatments from a magazine and describe the type of rod mounting that was used.

II. Sketch a window and list all the information needed before selecting the type of rod to be used. Fill in the information and suggest the type of rod to be used.

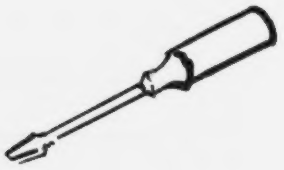
ASSEMBLY AND INSTALLATION OF DRAPERY HARDWARE

The proper installation of drapery hardware is as important as the construction of the draperies. Two simple rules are to be followed:

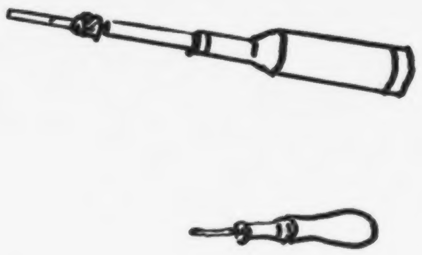
1. Take measurements carefully. Use either a steel tape, folding ruler, or yardstick, but never use a cloth tape.
2. Determine the best screw, plug, or bolt for the hardware according to the type of wall, casing, or ceiling.

In some instances, electric drills are needed, but generally only a few simple tools are needed for installing. These are illustrated below.

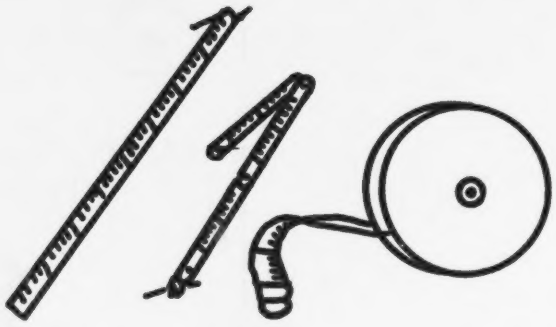
Hammer



Screw driver



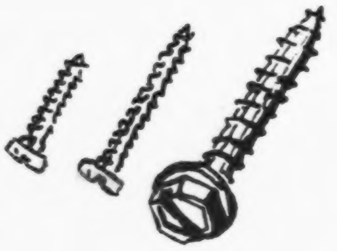
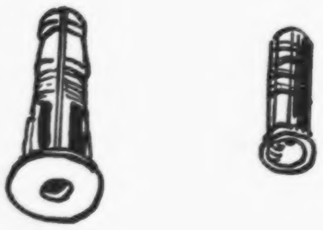
Awl (or ice pick)

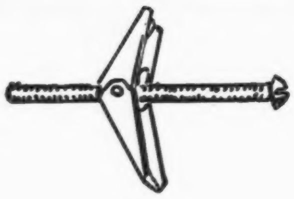
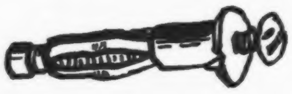
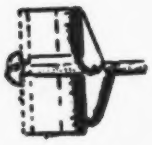


Steel tape, folding ruler,
or yardstick

Many types of screws, bolts, and plugs are available. The selection of the type to be used will depend upon the type of wall, the weight of the draperies, and/or the type of drapery hardware. Following is a chart giving some installation tips for attaching the hardware.

INSTALLATION TIPS

TYPE OF WALL	TYPE OF SCREW	PROCEDURES FOR INSTALLING
Wood	 Wood Screws	Soft wood--Use an awl to make starter holes for screws Hard wood--Drill holes of proper size Do not fasten into the mitered joint of window casing. The heavier the draperies, the longer the screw.
	 Nails	Use only for putting up lightweight curtain rods
Hollow Wall Dry Wall	Combination of  Plastic or Fiber Plugs and Screws	Use an awl to make starter holes. Insert plug, then insert screw in plug.

TYPE OF WALL	TYPE OF SCREW	PROCEDURES FOR INSTALLING
	  Toggle Bolts or Molly Screws	Use as anchors for heavy draperies. Use in a hollow wall where there is a separation between outer and inner walls. Arms open inside wall as shown.  Use 3/8" drill for holes. (Use when screws will not hold.)
Plaster	Molly Screws Toggle Bolts (As shown for dry wall installation)	Use an awl or drill to make starter holes. Wet the bit of the drill as well as the screw or bolt for a smoother, cleaner job. Place a piece of transparent tape over the point on the wall where the hole will be made to prevent bits of plaster from falling. Use as anchors for heavy draperies.
Masonry	 Plugs (Fastener and Anchor)	Mark location of holes accurately. Drill necessary holes.

TYPE OF WALL	TYPE OF SCREW	PROCEDURES FOR INSTALLING
Steel	 Sheet Metal Screws	Use with standard steel casement windows which have holes punched for screws.

When mounting the brackets, be sure both sides are at exactly the same level. Be sure all extra supports are even with the brackets.

Drapery rods usually come in kits with an information sheet for assembling the pieces. The instructions packed with each kit should be studied carefully. Although the rods, master slides, and carriers vary in shape for each drapery hardware company, the assembling method is similar.

To assemble the parts for a two-way draw set:

1. Insert the master slides through end pulley gates on the back of the rod (see Figure 62). Some types may snap onto the back of the rod.
2. Insert the carriers in the same manner as for the master slide. Allow one carrier for each pleat in addition to the pleats for *the master slide and the* corner of each panel.

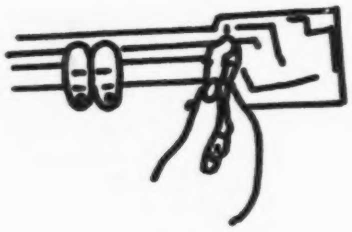


Figure 62.

3. Insert a pulley set at each end of the rod.

To lace the cord for a two-way draw set with a tension pulley (see Figure 63):

1. Starting with cord knotted at master slide "A," thread the cord through the pulleys at one end.

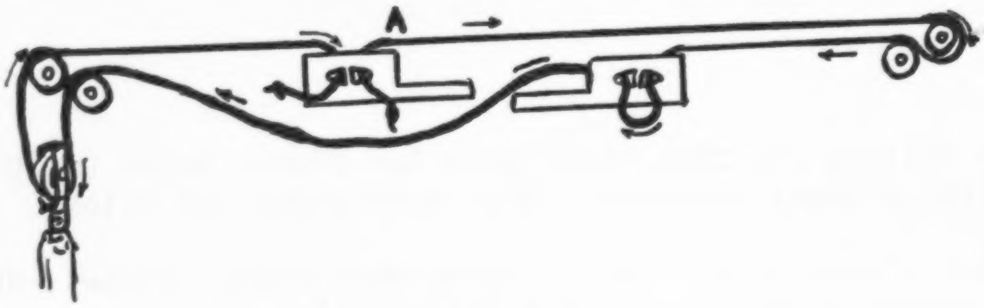


Figure 63.

2. Thread behind carriers under the down-facing hook (see Figure 64).
3. Thread back through the bridge of the other master slide.
4. Thread through the pulleys at the draw end.
5. Thread through the yoke and around the wheel of the tension pulley.
6. Thread back over the outside pulley wheels at the draw end.

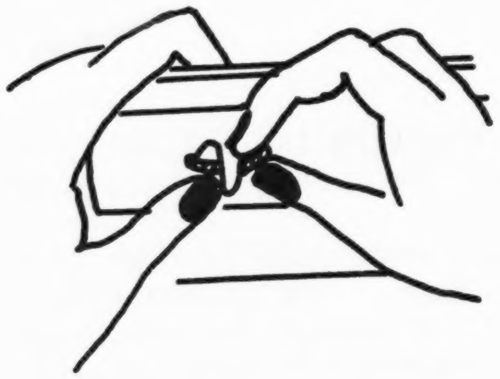


Figure 64.

7. Adjust the cord for proper tension (the tension pulley spring should be partially extended for best results).
8. Knot the cord end behind the master slide.

To lace the cord for a one-way draw set with a tension pulley, refer to Figure 65. The steps are the same as for a two-way draw except there is only one master slide and only one end with two pulleys.

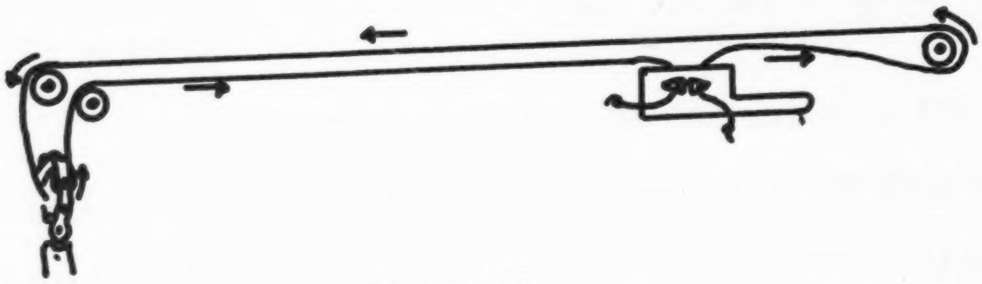


Figure 65.

Insert the hooks into the carriers and pull the cord to make sure the draperies draw. If they do not draw, check to see if the cord has slipped from under the down-facing hook on the back of each carrier. If the error is not here, re-check the entire threading process. Make sure the draperies draw correctly before leaving. Also, make sure the heading is even. The hook pins may have to be adjusted to correct any unevenness.

QUESTIONS:

1. Pat was telling Joe that there were two simple rules to follow before installing drapery hardware. What were these two rules?
2. List four pieces of equipment, other than bolts, screws, or plugs, that a person usually needs for installation purposes.

3. What type of screw is usually recommended for wood walls?

4. What type of screw is usually used with heavy draperies?

ASSIGNMENT:

Select a drapery hardware kit at your place of employment and describe in outline form how to assemble the kit.

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UNIT V-9

BASIC DRAPERY CONSTRUCTION

SUBJECT:	Drapery Repairs
TASK:	Assists in repairing and remaking draperies
OBJECTIVES:	Be able to (1) explain the importance of observing original construction of draperies before ripping (2) describe procedures for ripping out stitching

Occasionally a drapery workroom will receive ready-made or new draperies which need to be remade. A work order may be attached to the draperies, or a description written by the customer, sales clerk, or workroom manager may accompany the draperies. Study the instructions carefully before beginning work on the draperies.

Before any ripping is done, it is essential that the original construction of the draperies be studied. This will serve as a guide in reconstructing the draperies and will insure that the overall appearance of the draperies will not be affected.

One method of removing stitches is to snip the threads every few inches with scissors. A seam ripper also may be used for this purpose. Be extremely careful not to catch the fabric and damage it. After the stitches have been cut, the fabric can be gently pulled apart.

As more skill is developed, a razor or razor knife can be used. When handling the razor, slide the razor along the fabric rather than aiming at the threads. This helps to prevent cutting the fabric. Regardless of the method of ripping used, every effort must be made to avoid accidental cutting of the fabric.

QUESTIONS:

1. Why is it recommended that the original construction of the draperies be observed before any ripping is done?

2. Describe a procedure for ripping.

ASK YOUR TEACHER FOR PART III OF UNIT V TEST.

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UNIT VI-1

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT: Pillows, Cushions, and Bolsters

TASK: Constructs pillows, cushions, and bolsters

OBJECTIVES: Be able to (1) identify appearance and function of different types of decorator pillows
(2) describe procedures for constructing different types of decorator pillows, cushions, and bolsters

REFERENCE: How to Make Cushions, Pillows, and Bolsters. New York, New York: Singer Sewing Machine Company, 1962. pp. 1-32.

Cushions, pillows, and bolsters fill the need for a dash of color and give the feeling of comfort and luxury in the home. These accessories can be either functional or decorative. They can blend with the furnishings in a room or add a contrast in color, texture, or shape. Plan to coordinate the fabric selected for accessories with the furnishings, mood, and color scheme of the room. The fabrics used should also be in keeping with other fabric furnishings, both in quality and texture.

Pillows

Pillows can provide color accents to enhance room decor and give the room a completely new look. Since pillows are easy to make and effective as a decorating tool, a home furnishings aide should know how to make them. Pillows can be made in a variety of shapes, sizes, and fabrics with many design interests added by stitchery or decorative trimming details.

Cushions

One of today's fashion trends is to make seat cushions for that odd seating piece, whether it be a rocker, captain's chair, kitchen chair, or a bench. To do this, make a paper pattern the shape of the chair seat. Cut cushion from foam rubber sheeting which can be purchased by the yard in depths from 1/2 inch to 2 inches.

Cover foam pad with a slip cover the same as would be used for covering pillows. Fabric ties may need to be inserted at back corners to hold cushion in position. Decorative trim may be added to the edge of the cushion.

Bolsters

Bolsters are used on chairs, couches, and beds, or they may be hung on the wall with large rings. They are made in various sizes and shapes--round, square, oval, or triangular, depending upon where they are to be used.

QUESTIONS:

1. List two ways in which decorative pillows, cushions, and bolsters may be functional.
   a.
   b.

2. What are the two basic types of forms used for cushions or pillows?
   a.
   b.

3. Name four of the various fillings that can be used for pillows, cushions, and bolster forms.
   a.
   b.
   c.
   d.

4. Jane is making a triangular box form from muslin for a pillow measuring 12 inches on each side. List the steps she will take in making this form.

5. Jane plans to add a cording trim to the pillow. In the statements below are listed the steps in making the cording trim. Fill in the blanks with the correct words.
   a. Cut the fabric on the true bias _____ inch wide plus the _______ of the cord.
   b. Determine the true bias by bringing the _________ thread of the fabric evenly along the ____________ thread.
   c. Join bias strips on the ____________ grain.
   d. Fold strips through center with ____________ sides together and press. Place cord in fold.
   e. Stitch close to cord with the ____________ foot.
   f. Stitch cording to one side of ___________; then place the _________ seam edge under the corded edge, right sides together, and pin.
   g. Stitch between cord and previous row of stitching, crowding ____________ against cord.

6. Name three other methods of trimming and finishing the edge of pillows.
   a.
   b.
   c.

7. Define the following terms as they relate to the construction of pillows, cushions, and bolsters.
   a. Puffing
   b. Ruffles
   c. Sunburst centers
   d. Quilting
   e. Picture frame design
   f. Flange edge
   g. Tufting

8. List two ways zipper closures may be inserted in a box cover.
   a.
   b.

9. In what seven shapes can bolsters be made?

ASSIGNMENT:

If applicable to your training station and if equipment is available, construct a pillow, cushion, or bolster.

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UNIT VI-2

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT: Bedspreads

TASK: Constructs a bedspread

OBJECTIVES: Be able to (1) identify different types of bedspreads
(2) explain procedures used in taking measurements for fitted bedspreads and non-fitted bedspreads
(3) solve a problem for determining amount of fabric for constructing a given bedspread
(4) interpret bedspread measurements found on a work order
(5) evaluate description of a completed bedspread

REFERENCE: How to Make Bedspreads. New York, New York: Singer Sewing Machine Company, 1960. pp. 2-28.

A bedroom, more than any other room, reflects the personality and individuality of the person using it. Fashion the bedspread to correspond with the decor of the entire room. The choice of fabric for a bedspread is almost limitless depending on the mood one wishes to create and the lines, colors, and textures used. Making a bedspread is a rewarding project in designing and sewing.

A sample bedspread specification sheet is found on page A-306. It is essential that directions given on these sheets be followed accurately.

In making a bedspread the following steps are used in the construction process:

1. measuring
2. fitting
3. cutting
4. assembling
5. sewing
6. finishing
7. pressing

Bedspread Specification Sheet

Date 8/10

Store No. 7

Customer's Name Mrs John Smith

Address 110 Beach Street

City and State Anytown, Texas

Ship to: Customer

No. of Units	Bedspread style			Size				Materials			Total Selling Price
	Coverlet with Flounce	Box	Throw	Twin	Full	Queen	King	Pattern Name and Number	Color	No./Yds.	
			✓		✓			6070 Quilted	Antique Green	8	$56.00
									Labor		$30.00

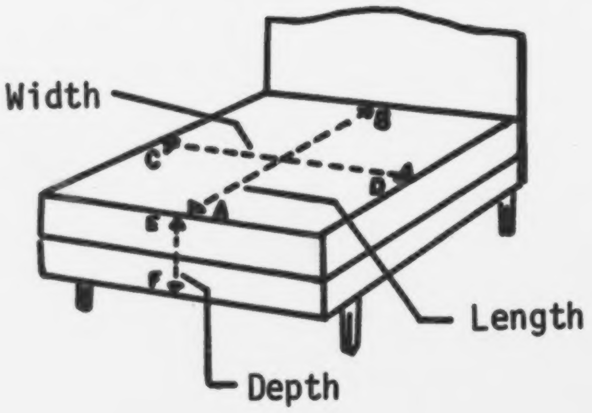
Special Instructions:
Use plenty of fabric to cover and tuck under pillows. Allow 2 yards fabric for bias strips to cover large cording to go around lower edge.

Total Order $86.00

Interior Consultant's Signature Mary Brown

Measurements:

Length A-B 75"
Width C-D 54"
Depth E-F 21"



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QUESTIONS:

1. List three different types of spreads or coverings for a bed.
   a.
   b.
   c.
2. What are the three most important measurements to take before you can make a bedspread?
   a.
   b.
   c.
3. Sally is helping to make a floor length tailored spread. The bed measures 4 feet 6 inches wide and 6 feet 3 inches long, and 20 inches from the top of the mattress to the floor. Twelve inches are to be allowed to tuck under the pillow and three inches for hems. The fabric the customer selected is 54 inches wide.
   a. How long would the total length of the fabric need to be for the center section of the spread including tuck under and hems?
   b. What is the total length needed for the side section from head to foot? How wide would it be? (Allow 2 inches for seam and hem.)
   c. What is the total width of fabric needed for the center section of the spread?
   d. What would be the total yardage of fabric the customer should purchase for making this spread? (Add the lengths of the center section and side section.)
   e. Considering that two lengths of fabric are necessary (one for the center section and one for the side sections), how much waste would Sally anticipate and in what form will it be?
4. a. From the Bedspread Specification Sheet on page A-306, list the measurements and the arrows which show the place to measure each of the following:
      (1) length
      (2) width
      (3) depth
   b. From the same work order, fill in the following information:
      (1) bedspread style ________
      (2) size ________
      (3) material ________
      (4) color ________
      (5) no. of yards ________
      (6) price of fabric ________
      (7) total price ________

5. List four points to consider when evaluating the construction of a bedspread.
   a.
   b.
   c.
   d.

ASSIGNMENT:

Clip an illustration from a magazine that shows a completed bedroom. Evaluate the bedspread in relation to fit, function, beauty, and appropriateness to the rest of the room.

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UNIT VI-3

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT: Cornices

TASK: Constructs covered cornices

OBJECTIVES: Be able to (1) explain procedures followed in constructing cornices
(2) plan a cornice for a given window and room description

REFERENCE: How to Make Valances. New York, New York: Singer Sewing Machine Company, 1960. pp. 3-9.
(As mentioned in Unit IV-3, there is not a clear-cut distinction made between cornices and valances. Although the reference uses the term valances throughout, the information given on pages 3-9 applies to what most designers would call cornices.)

Cornices, painted or covered in fabric, are an excellent way to contribute interest to a setting. Although cornices are usually made of wood or metal, they can also be made on a curtain or cafe rod using a stiff material, such as buckram, for the foundation. The type of finish and trimming chosen will be influenced by the style of the curtains, draperies, or shades, and the decorative scheme of the room. The depth of the cornice is determined by the proportions of the window; usually the deepest part of the cornice is from 1/9 to 1/6 the length of the draperies.

When making any type of cornice, cut a paper pattern and pin-fit it to arrive at a depth that is pleasing in proportion to the total length of the draperies. The measurements, instructions, and design for making the cornice will be on the work order from the customer and should be followed carefully.

In making a design, such as a scalloped edge, fold paper in half, mark center, sketch scallops starting at the center, and then transfer design to fabric. Some suggestions for fastening the fabric to the board include use of a hand pressing nylon fastening tape, a stapler, or tacks.

QUESTIONS:

1. Name two uses for cornices.
   a.
   b.

2. a. How can the width be determined for making a cornice?
   b. A drapery measures 84" in length. Approximately how wide should the deepest part of the cornice be made?

3. Give the main use for the Shelf type board.

4. The ____________ type board is usually covered with a drapery fabric, and the edges are finished with a cord or trim.

5. ____________ shaped brackets are used for mounting Box type boards.

6. A stiff material often used as a foundation for a cornice is __________.

7. Name three ways of fastening fabrics to a cornice board.
   a.
   b.
   c.

8. A box cornice is first covered with ___________ which serves as an underlining.

9. Drapery fabric for a cornice is cut on the __________ grain the length of the board plus return. Add __________ inch to the width for seams.

10. How is a scallop design made for the edge of a cornice?

11. How would cording be attached to a scalloped edge of a cornice?

ASSIGNMENT:

Find an illustration of a room with draperies at the windows and several pieces of furniture. Make a tracing of the window treatment and add an appropriate cornice to harmonize with the other furnishings in the room. Hand in both the illustration and the tracing to your teacher.

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UNIT VI-4

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT:	Window Shades
TASK:	Constructs window shades
OBJECTIVES:	Be able to (1) identify types of materials and trims used for shades (2) plan a window shade treatment for a given room (3) list steps for trimming window shades (4) develop a check list for rating a window shade
REFERENCES:	Required: Window Shade Treatment Series. "Spotlight on Window Shades." New York, New York: Window Shade Manufacturers Association. pp. 1-6. Supplementary: Gillies, Mary Davis. The Elegant World of Window Shades. Cincinnati, Ohio: Breneman, Inc., 1966. pp. 1-27.

TYPES OF WINDOW SHADES

Shades date back to the late eighteenth century. During the nineteenth century, they were often elaborately hand painted or decorated. Today, colorful shades can be an integral part of a room scheme. Hem shapes and fabric patterns can be selected to coordinate with all of the commonly used styles: Early American, French Provincial, Spanish, Italian, English, Victorian, Modern, or just charming no-style twentieth century. Whatever style one chooses, there is a window shade treatment that can give an attractive appearance plus easy upkeep.

Materials used for the different types of window shades include cloth, plastic coated cloth, all plastic, and woven wood slats. Window shades are available in many colors, textures, and designs which make them appropriate for use with or without curtains or draperies.

The addition of various trimmings to shades contributes an important new dimension in shade decoration. Fabrics may be laminated onto cloth shades, cut-outs appliquéd to shades, stenciled designs applied, or braid and fringe added in mix-match combinations. The use of various decorative shade pulls, shade cloth valances, and boxed effects can add interest to window shade treatments.

CONSTRUCTION OF WINDOW SHADES

REFERENCE: Window Shade Treatment Series. "Getting Window Shades in Trim." pp. 1-5. "How to Measure." p. 1. "Facts About Laminated Window Shades." pp. 1-2. "Fabric Appliqués for Window Shades." p. 1. New York, New York: Window Shade Manufacturers Association.

By use of initiative and imagination almost any effect can be created with a window shade treatment. Shade cloth, either plain or colored, is usually the basis for a decorative shade. Do-it-yourself laminated shades are now made with new heat-sensitive, adhesive-coated shade cloth, or with a special bonding spray which bonds a cotton fabric to a cotton shade. This method may be used on an old or a new shade. Your place of employment will have its own methods of laminating and applying trims and braid.

QUESTIONS:

1. a. Sue is assisting a customer, Mrs. Jones, in making a decision on a window treatment for her kitchen. In their discussion, Sue lists some advantages of using window shades:
   (1)
   (2)
   (3)
   (4)
   (5)

   b. Sue also shows her the main types of materials used for window shades, such as
   (1)
   (2)
   (3)
   (4)

   c. After Mrs. Jones has decided on using window shades for her kitchen, she is interested in seeing ways the shades can be trimmed. What four ways could Sue show her?
   (1)
   (2)
   (3)
   (4)

2. Identify each of the following types of shades as translucent, transparent, or opaque.
   a. Shantung
   b. Comfort shade
   c. Homespun
   d. Embossed
   e. Boucle weave
   f. Milium

3. a. What should be used to measure for window shades?
   b. List the steps in measuring a window for a shade using an outside bracket mounting.
   c. A window measures 40" from bracket to bracket and 60" in length--what would be the total length of shade cloth needed?

4. What is a laminated window shade?

5. What three types of fabrics are best for laminated window shades?

6. How can fabrics that are to be appliquéd be treated to prevent the raw edges from raveling?

7. How are trimmings, such as braid or fringe, usually applied to a shade?

8. Why is it best to keep the trimmings close to the bottom of the shade?

9. Straight hems have pockets that hold the ________________ at the very bottom of the shade.

10. What is the "apron" on a shade?

ASSIGNMENTS:

I. Find an illustration of a window without a shade treatment. Design a window shade that would be appropriate and attractive on the window.

II. Draw three examples of various hem shapes that could be used on shades.

III. Give three suggestions for decorative pulls that are unusual and interesting.

IV. Select a type of decorative shade and give the steps which you would at your place of employment, for making the shade.

V. List five criteria for rating a well-constructed window shade.

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT VI-5

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT: Fabric Fills for Shutters

TASK: Constructs fabric fills for shutters

OBJECTIVES: Be able to (1) list types of fabrics suited for fabric fills
(2) explain procedures to follow in constructing fabric fills for shutters

Handsome effects can be obtained in a room containing shutter frames by coordinating fabric and wallpaper or paint. A spring rod at the top and bottom of the shutter frame holds the fabric in place. Make a narrow (1 inch) hem at side edges of fabric pieces through which the rod is inserted. A narrow hem is then made at the top and bottom of the fabric. Adjust gathers and insert within shutter frames.

Sheer fabrics gathered full are suitable for fabric fills. A soft fabric with a small print coordinating with other colors in the room also would be satisfactory for use in a shutter frame. Fabric fill shutters may be used alone or with a drapery or shade.

ASSIGNMENT:

Find an illustration of a room with windows that you feel would be suitable for using shutters with a fabric fill. Describe the fabric fill you would use to coordinate with the furnishings in the room and the procedure you would follow to make the fabric fill.

UNIT VII-1

THE UPHOLSTERY WORKROOM

SUBJECT: Procedures for Measuring, Cutting, and Stitching Upholstery Fabrics

TASKS: Measures and cuts fabrics for upholstered furniture

Assembles and stitches upholstery fabric pieces

OBJECTIVES: Be able to (1) select fabrics suitable for use with given furniture styles
(2) solve problem for estimating amount of fabric needed for a piece of furniture to be upholstered
(3) list guidelines to follow when cutting upholstery fabric
(4) describe procedure to follow in the cutting process when a patterned fabric is used

Occasionally an employee in an upholstery shop might be asked to help a customer determine whether or not a piece of furniture is worth reupholstering. Through experience one learns to recognize certain characteristics of the different brands of furniture. Since some brands are of better quality and are more durable than others, identification of the brand name can aid in making the decision about re-doing the piece of furniture. The overall appearance of the item, as well as the condition of the springs, also should be considered. If the springs are not broken and have not come untied, the repair would be minor. If they have come untied but have not been damaged, the repair would still not prohibit reupholstering the furniture.

Selection of an appropriate fabric is one of the most important factors in upholstering. Both the room in which the item will be used and the style of that particular piece of furniture need to be considered. Rooms may be described as formal or informal, depending upon the selection of furnishings, the personality of the family, and the use which is made of the room.

The upholstery material selected needs to fit in with the formal or informal appearance of the room. Silks, velvets, brocades, satins, and lace give a feeling of formality. Linen, cotton, nylon, leather, vinyl, homespuns, woolens, and other coarse fabrics give a feeling of informality and are also more durable. Different grades of quality are available in each of these fabrics and the intended use of the piece of furniture would influence the final decision.

Traditional or contemporary furniture designs may be formal or informal depending upon the materials (woods or metals) used and the finish applied. The more formal fabrics should be selected for the finer woods and the highly polished finishes. Mahogany and walnut, with a fine finish, would be examples of more formal pieces of furniture. On the other hand, the more informal fabrics could be used with oak, maple, pine, black wrought iron, and mat finished walnut or mahogany.

Some basic procedures for determining the yardage needed to upholster an item are:

1. Measure the width and depth of the platform--area under the seat cushion (see lines A and B in Figure 66). Add 1 inch to 2 inches to each measurement so there will be enough fabric on each of the four sides to fold under.
2. Measure the inside and over the top of the arms and the width of the inside arm, allowing 1/2 inch to 1 inch for seams (see lines C and D in Figure 66).
3. Measure across the widest part of the inside back (see line E on Figure 66). Then measure the height of the back (see line F). Add 1/2 inch to 1 inch on each of the four sides to tack under.
4. Measure from top to bottom of the outside arm and allow 1/2 inch to 1 inch to fold under. Measure the widest part from side to side and add 1/2 inch to 1 inch to turn under (see lines G and H on Figure 67).
5. Measure the widest part of the height and width of the outside back and add 1/2 inch to 1 inch on all four sides for folding under (see lines I and J in Figure 67).

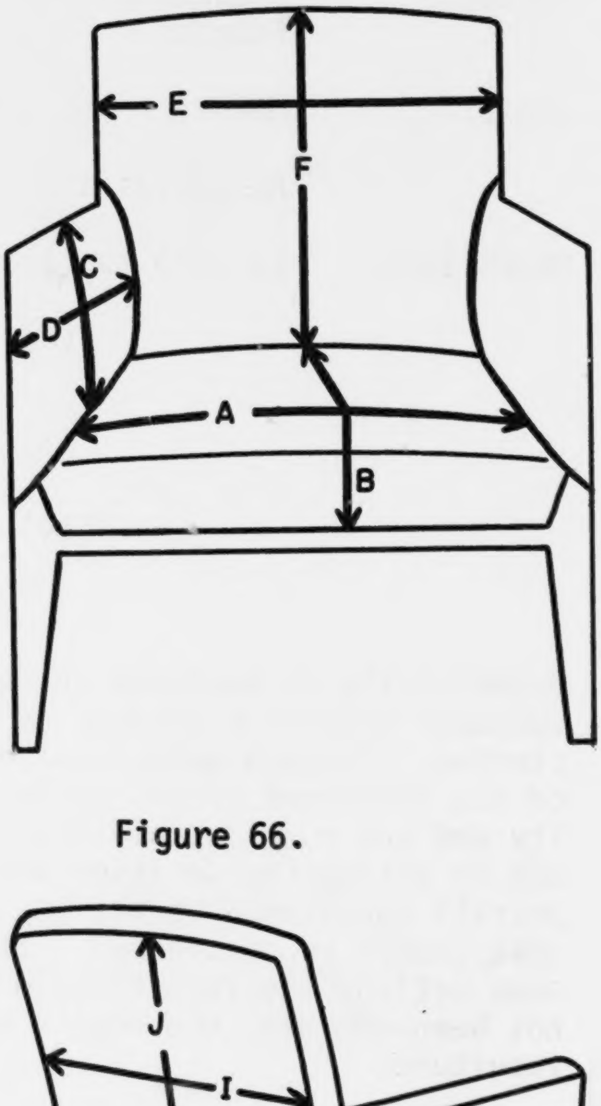

Figure 66.

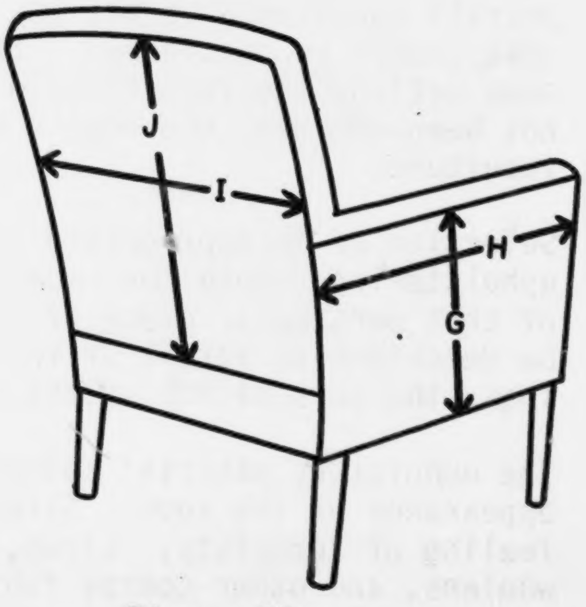

Figure 67.

6

6. For the dust cloth, measure the widest part of the bottom of the item and add 1/2 inch to 1 inch for folding under. Cambric is usually used, and it is 30 inches wide. Trim away any excess, turn under, and tack.

7. Measure width and length of cushions; add the depth of the cushion which is called the boxing. Usually 1 yard of fabric is allowed for a standard cushion, 22 inches x 24 inches.

8. Measure carefully the amount needed for welt. This can usually be cut from what was left after cutting the larger pieces. The strips are cut on the bias 1 inch to 2 inches wide.

9. One yard generally is allowed for a skirt for a chair and 1-1/2 yards for a sofa skirt.

10. For printed fabric, add the length of one repeat to each of these measurements for matching the repeat and centering the pattern.

Upholstery fabric is 54 inches wide. A club chair with one cushion may take about 5 yards of solid color fabric or as much as 7 yards of printed fabric, depending upon the size of the repeat. Some upholstery shops have charts made up as a guide for buying fabrics for different types of furniture pieces.

If one is inexperienced, it is recommended that a layout of all the pieces be marked off on graph paper before any cutting is done. If a patterned fabric is used, the design must be carefully noted and placed so that the pattern is centered on the seat and back sections. The seat, inside back, outside back, sides, and skirt are cut on the lengthwise of the fabric. This means that the center lengthwise line of these pieces is placed parallel to the selvage. Figure 68 shows the correct placement of the inside back piece on the fabric. Refer to the figure on page A-318 to see where measurements "E" and "F" were taken. Space must also be allowed for 2 inch bias strips for the welt.

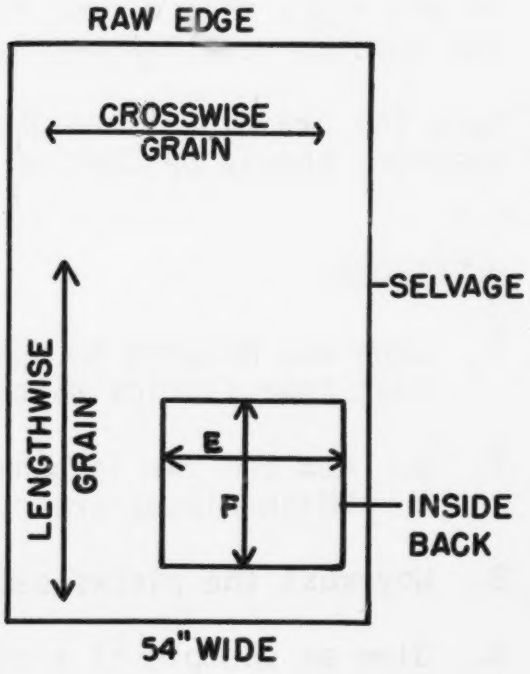

Figure 68.

Pile fabrics, such as velvet and corduroy, must be placed so that the nap brushes forward on the seat and downward on the back and arms. Patterned fabrics should have the repeat placed on the arms and back so the bottom of the design is at the cushion and at the bottom of the chair as shown in Figure 69. The arrows indicate the top of the pattern repeat.

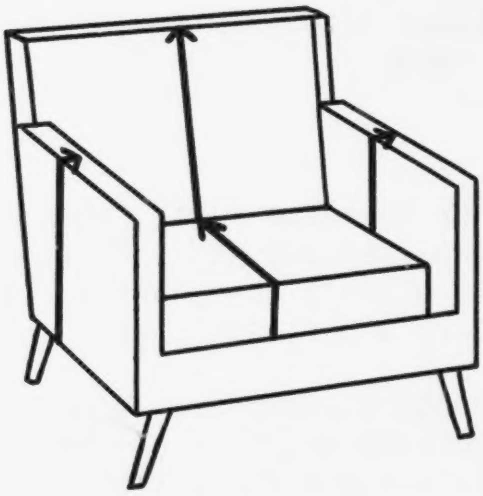

Figure 69.

Using the layout on the graph paper as a guide, the sizes of the pieces are measured and lines are drawn on the fabric with chalk and a yardstick. Pieces must be marked so they are straight with the weave or grain of the fabric. The weave of the fabric will then be straight when the piece is placed on the furniture. After measuring and marking the lines, label each piece, such as "inside arm," "back." If it is a patterned fabric, check that the pattern is centered on the pieces for the cushions and back and that the pieces for the arms are identical. When starting to cut, begin with the larger pieces. Accurate measurements and careful cutting are two of the most important tasks in upholstering.

The next step is to measure and cut the amount needed for welting. After they are cut, stitch the 1 inch to 2 inch bias strips for the welting into one continuous strip. The jute cord for the welting is then placed in the center of the strip on the wrong side, and the fabric is folded over the cord. The cording foot attachment is used to make a line of stitching on the right side of the fabric close to the cord. The continuous welt is cut into correct lengths as it is used.

Keep the grainline straight when stitching pieces together. Boxing for cushions should be checked to see that it measures the same on each cushion.

QUESTIONS:

1. Jane was helping to upholster a chair to be used in a formal room. List four fabrics which would be appropriate.
2. a. How can the lengthwise grain of a fabric be determined?
   b. Which pieces are cut on the lengthwise grain?
3. Why must the pieces be cut with the grain?
4. Give an example of a pile fabric.
5. How much material is usually allowed for a standard size cushion?

6. How wide is upholstery fabric?

7. What precautions need to be taken when cutting upholstery pieces from a patterned fabric?

8. Where should the top of the pattern repeat be placed on the arms and back sections of an upholstered chair?

ASSIGNMENTS:

I. Measure an upholstered piece of furniture and draw a layout on graph paper to determine the number of yards of fabric which would be needed to upholster that piece.

II. a. Find two pictures of upholstered pieces of furniture which are informal in appearance. Mount on paper and explain why you think they are informal.
    b. Find two pictures of upholstered pieces of furniture which are formal in appearance. Mount on paper and explain why you think they are formal.

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Lubbock, Texas

UNIT VII-2

THE UPHOLSTERY WORKROOM

SUBJECT: Procedures for Attaching Upholstery Fabric to Furniture

TASK: Attaches upholstery fabric to furniture

OBJECTIVES: Be able to (1) describe proper placement of fabric grainline on upholstered furniture
(2) arrange steps in the order to be followed when attaching upholstery fabric to furniture

Three important points to remember when upholstering furniture are:
1. Center the design of the fabric.
2. Keep the grainline straight.
3. Make pleats inconspicuous and neat.

To help in placing the pieces of fabric on the furniture so the grainline and pattern are correct, mark the center of each section of the piece of furniture. Place the center of the upholstery piece on the center marking and tack it in place. When tightening the fabric on the furniture, pull evenly so the grainline remains straight.

Supplies and equipment needed for use in attaching upholstery fabric to furniture would include: magnetized tack hammer, shears (one with razor sharp edges for silks and satins), curved upholstery needles, tacks, yardsticks, tape measure, upholstery pins, nylon twine, pliers, nylon thread, electric staple gun, welting cord, and heavy duty sewing machine (see Figure 70 for illustrations of some of

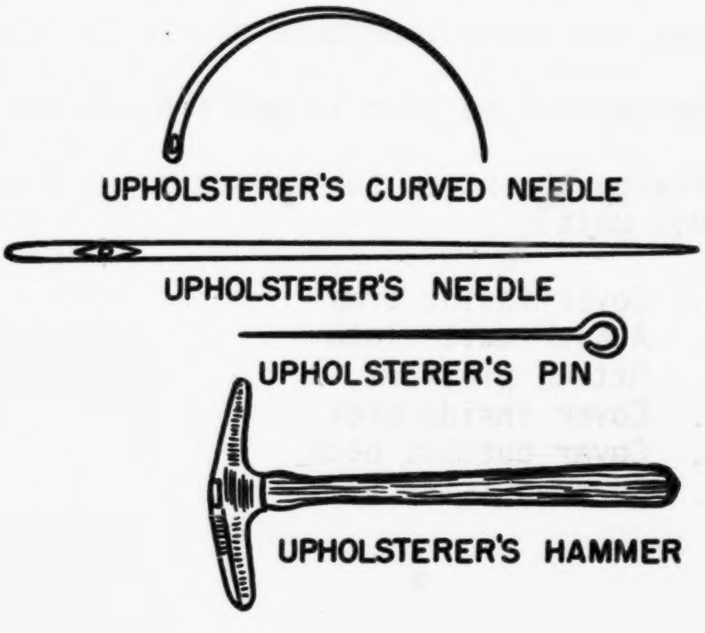

Figure 70.

these supplies and tools). Cardboard strips are used when tacking pieces with welting in place to provide a straight edge.

The following steps are listed in the order in which they usually are performed when upholstering furniture.

1. Attach the platform first by fitting all corners and pulling tightly so it will not wrinkle. Make sure grainlines and patterns are centered and straight.

2. Place the fabric on the inside arms, being sure to keep the design in the same position on both arms and to keep grainlines straight. Remember to place the top of the design in a patterned fabric at the top of the arms. Pull the fabric tightly and tack in position.

3. Attach the inside back with the centers matched and grainlines straight. If using a patterned fabric, place the top of the pattern at the top of the chair. Pull tightly and tack to the back of the seat frame.

4. Attach the outside arms with the design centered and matched so that both arms are the same. Pull and tack on the outside back frame.

5. Attach outside back by matching the centers and keeping the grainline straight. Pull tightly and tack underneath the outside back frame.

6. Attach the dust cloth on the bottom. Draw tightly and turn the raw edges under. Use tacks if there is a great deal of pull or strain and staple where the pull or strain is not so great.

QUESTIONS:

1. What are three important points to remember when upholstering furniture?

2. How can one be sure to get the designs centered?

3. Arrange the steps for upholstering a chair in the order recommended in this unit.

   a. Cover inside arms
   b. Attach dust cloth
   c. Attach platform
   d. Cover inside back
   e. Cover outside back
   f. Cover outside arms

UNIT VII-3

THE UPHOLSTERY WORKROOM

SUBJECT: Quality Workmanship

TASK: Attaches upholstery fabric to furniture

OBJECTIVE: Be able to develop a check list for evaluating upholstered products

All workmanship is not visible in upholstered items, but some signs that give indication of quality are listed below:

1. If the fabric is patterned, is the design centered on the seat, back, and arms?
2. Is the placement of the design the same on both arms?
3. Are the grainlines straight on each piece?
4. Are seams and handstitching inconspicuous?
5. Is the fabric pulled tightly and not wrinkled?
6. Is the padding smooth and even--not lumpy and uneven?
7. Are the pleats evenly spaced and neat?
8. Is the welt straight with the lines of the chair?
9. Are the corners smoothly cut with no raw edges of fabric showing?
10. Do the cushions fit the furniture piece, not lap over the edges, and still cover the platform?
11. Is the dust cloth or lining on the bottom hidden from view?
12. Is the upholstery fabric free from stains, smudges, or marks?

ASSIGNMENT:

Use the above check list to evaluate an upholstered piece of furniture.

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UNIT VIII-1

CARE AND MAINTENANCE

SUBJECT: Cleaning Supplies

TASK: Assists in care and maintenance of workroom and/or store

OBJECTIVES: Be able to (1) explain the importance of cleaning tasks as related to the successful operation of a business establishment
(2) evaluate self in terms of attitude toward performing cleaning tasks
(3) select appropriate cleaning supplies for dusting
(4) select appropriate cleaning supplies for removing possible stains left by customers

REFERENCE: Seng Furniture Facts. Chicago, Illinois: The Seng Company, 1965. pp. 124-127.

No matter how beautiful or effective a store's decor may be, it cannot serve its purpose unless every detail is kept in order. An owner must give as much thought to the upkeep of his store as he does to the selection of the items he has for sale. Equipment must be kept in proper order, store arrangements changed frequently and kept up to standard, floor coverings kept clean and attractive, sample catalogs and fabric swatches stored properly, and dust removed daily.

It may be the duty of the home furnishings aide to assist in cleaning and keeping the store or workroom orderly. Many times the aide will be asked to do additional housekeeping jobs that should be accepted graciously and performed to the best of his ability. In taking inventory the aide may be expected to count, move, and clean many items. These are some of the kinds of tasks that even an owner of a business may perform in order to reduce expenses.

Included in daily cleaning will be dusting of furnishings. Normally a light cleaning with a commercial dust cloth or a cloth sprayed with a dust adhering product is all that is needed to keep woods looking their best. When dusting, remember to lift, rather than drag, objects across a finished surface. Always work with the grain of the wood when dusting, waxing, or making minor repairs.

Periodic waxing of furniture is recommended by most furniture manufacturers. The manufacturers may have special waxes or polishes they recommend for their line of furniture. Check with your supervisor before using any type of wax or polish. The type of finish applied by the furniture manufacturer and the amount or lack of gloss desired, is the guide to follow in selecting a wax or liquid polish.

1. High-gloss finishes can be maintained by applying either a paste wax or a liquid polish and buffing with a soft, lintless cloth.
2. Satin-gloss and low-gloss finishes require a cleaning polish or a cream wax containing no silicone since that ingredient increases the gloss.
3. Authentic boiled-oil finishes should be treated with an application of boiled linseed oil. Use a pad, rub vigorously, and wipe clean of oil. To revive this type of finish, mix a little powdered pumice with the linseed oil and rub over a small area at a time. Wipe off excess and rub until a luster appears.
4. Painted finishes can be washed with a very mild detergent and water solution. Wring cloth almost dry; avoid over washing as this can affect the color.
5. Marble, hard plastic, and vinyl plastic surfaces may need to be wiped occasionally with a damp cloth.

Minor repairs, such as removing small scratches, will need to be made occasionally. First, try polishing with scratch-concealing polish; if unsuccessful, apply touch-up stick in a color to match the finish. These are available from paint stores or cabinet makers. Another method would be to apply shoe polish in a shade to match the scratch and then buff dry. Iodine may sometimes be used on furniture with dark finishes to hide scratches.

Upholstered furniture should be vacuumed weekly to remove surface dust and dirt. If spots and stains occur, prompt action is important. Large, unusual spots or stains on fabrics, such as damask or tapestry, should be cleaned professionally. If an upholstered fabric is treated with a soil-retardant finish, the spill will bead up on the surface and can be removed by blotting quickly and gently with a soft cloth. The spot or soil should not be rubbed into the fabric. Refer to the reference for removal of specific stains.

Weekly vacuuming of floors is a must to keep carpets in good condition because dirt is carpet's worst enemy. Carpets may need to be cleaned with a special cleaning product every two or three months if they receive heavy use. If possible, it is best to have carpets professionally cleaned once a year. Stains and spots on carpets should be treated much the same as those on upholstered fabrics, depending on the fiber from which they are made.

Hard surface flooring should be kept waxed to protect the surface. A liquid paste wax that cleans and waxes in the same operation is best for wood. In caring for vinyl, vinyl asbestos, or rubber tile floors, damp mopping as needed and waxing every three to four weeks is recommended.

Walls and woodwork should be dusted and washed as needed. For walls of flat paint, use one of the prepared solutions. Use a solution of mild detergent and water on glossy enamel paint. Painted walls should be washed beginning at the lower area of the wall and working upward to avoid streaking.

It may be the duty of the home furnishings aide to polish silver, copper, or brass that is on display. A commercial cleaner recommended by the supervisor should be used.

QUESTIONS:

1. List five areas of upkeep with which the owner of a business must be concerned.

2. Name two points to remember when dusting to prevent damage to the piece of furniture.

3. Give suggestions in the column at the right for caring for the types of finish at the left.

TYPE OF FINISH	METHOD OF CARE
a. High gloss table top	
b. Low gloss finish on dresser	
c. Authentic boiled-oil finish	
d. Painted chair	
e. Marble table top	

4. Jane has discovered a small scratch on a walnut table that is to be delivered to a customer. What four suggestions could you give her for removing the scratch?

5. In straightening a store arrangement, Sue finds chewing gum on an upholstered couch. How can she
   a. get this off without damaging the couch?
   b. avoid making a "ring" on the couch?

6. What is carpet's worst enemy?

7. Why is it important to be especially careful in handling sofas or sofa beds on legs?

8. The best way to prevent moth damage to wool upholstery is to keep the moths out. How can this be done?

ASSIGNMENT:

YOUR ATTITUDE IS SHOWING!

DIRECTIONS: Check each of the items in the appropriate space to indicate your attitude toward performing cleaning tasks.

	I'M DOING VERY WELL	I'D BETTER WATCH OUT	OOPS! I CERTAINLY SLIPPED
1. I accepted job willingly			
2. I followed instructions carefully			
3. I used initiative in getting job done			
4. I was enthusiastic			
5. I did the job in an orderly manner			
6. I was economical with supplies			
7. I accepted criticism gracefully			
8. I did the job thoroughly			
9. I used good posture in performing the job			

UNIT VIII-2

CARE AND MAINTENANCE

SUBJECT: Work Simplification

TASK: Assists in care and maintenance of workroom and/or store

OBJECTIVES: Be able to (1) identify management procedures to follow when performing cleaning tasks
(2) plan a housekeeping schedule
(3) analyze work area in terms of organization of equipment and supplies

A pleasant place to work where equipment and supplies are arranged in an orderly manner is almost as important as having the right equipment. Organization and planning are the keys to good results. Plan a place to keep all supplies and then keep them there when not in use. Time spent hunting is wasted time. An efficient work center is an important factor in speed of production. In performing any type of job, a person should try to use the least amount of time, energy, and motion possible.

Whether a person finds a job easy or fatiguing is closely related to the manner in which he uses his body. Some principles of motion economy[1] for making work easier to perform are:

1. The basic movements in performing a task should be as few as possible.

2. The sequence of motions should be arranged to form a rhythmic pattern of curved line motions, avoiding straight line motions which involve quick changes of direction.

3. Both hands should begin and complete motions at the same time.

4. Arms should move gracefully in opposite directions so worker remains balanced.

5. Activity should be restricted to an area within normal reach (approximately 24 square inches) as stretching beyond this point is tiring.

---

[1] Adapted from: Supervisory Housekeeping. East Lansing, Michigan: American Hotel Association Educational Institute, 1961. p. 57.

6. Use of different parts of the body should be restricted to as few as possible; for example, reach with the forearm rather than the whole arm.

7. Tools should be arranged close to and in front of the worker for convenience. Cleaning supplies stored in a basket or on a wooden tray save steps when performing cleaning tasks.

8. Correct posture reduces fatigue; therefore, whenever possible, adjust work heights to the individual.

Certain movements, as listed below, are specifically suggested for cleaning activities:

1. Use large trunk muscles in mopping and form a figure eight stroke instead of pushing mop back and forth with arm and shoulder muscles.
2. Dust a flat surface with long, straight strokes, and swing the wrist in a small area as the direction of the stroke is reversed.
3. Use a push broom with a straight stroke and bring it back with a shifting of the body weight from the foot in the forward position to the one which is placed to the rear.
4. Hold the body erect when sweeping and vacuuming to eliminate the effort of holding the upper body forward.

In performing any task, use imagination and initiative to try to improve the method used and to save time, motion, and energy.

QUESTIONS:

1. a. Jane is responsible for dusting the store arrangements daily. How can she organize her cleaning supplies for convenience?
   b. What principles of motion economy can she apply to this task? (Give at least four.)

2. Betty's job is in a drapery workroom. One of her duties is to pick up left-over pieces of fabric from the tables and floor and sort these as to size. What can she do to save time, energy, and motion while performing this task? (Give at least three suggestions.)

ASSIGNMENTS:

I. Plan a housekeeping schedule for your place of employment including daily, weekly, and occasional tasks. (This may include tasks performed by other employees.)

II. Analyze the work area where you are employed and see if there is anything you can do to improve it in terms of reorganizing your supplies or clearing work areas.

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Lubbock, Texas

UNIT VIII-3

CARE AND MAINTENANCE

SUBJECT: Safety Practices

TASK: Assists in care and maintenance of workroom and/or store

OBJECTIVES: Be able to (1) identify safety practices to be observed when using supplies and equipment
(2) construct a poster illustrating safety principles of which employees should be aware
(3) evaluate self in terms of safety habits practiced on the job

Home furnishings aides who are aware of discomforts and waste resulting from accidents will be more concerned about helping others as well as themselves in the development of safe work habits. Careless attitudes toward "safe" practices among employees may be classified into three general groups:

1. Those who do not understand the dangers in their unsafe acts.
2. Those who are reckless regardless of consequence.
3. Those who are physically handicapped, i.e., poor eyesight, hearing, muscular control.

Accidents are related to two factors: unsafe acts and unsafe conditions. An injury is always the result of one or the other or a combination of both. Both are hazardous; however, those injuries due to unsafe conditions can be definitely and permanently eliminated. Unsafe acts which may cause accidents are often a result of failure to follow instructions, improper use of equipment, failure to control temper, and lack of adequate rest. Have you been guilty of any of these acts?

The home furnishings aide must develop special attitudes as well as skills so that she learns to do her job the safe way without stopping to think about it. Safe work procedures should become a habit. Three simple steps which help in establishing a good safety habit are:
1. start the job right by learning safe habits.
2. practice the right habits.
3. never fall back into old habits of carelessness.

A supervisor may introduce an accident prevention program for the employees by first showing each how to do his or her job safely as well as teaching general safety rules. Employees need to be aware of unsafe practices and become safety conscious.

QUESTIONS:

1. Name the three categories into which careless attitudes toward safe practices may be classified.

2. a. Accidents are related to what two factors?
   b. Which of these factors could be eliminated?
   c. Why can the other factor not be eliminated?

3. List three steps in establishing good safety habits.

ASSIGNMENTS:

I. Check the column under the heading that best describes the way you observe safety practices on your job.

SAFETY CHECK LIST

A-always
S-sometimes
N-never
O-no opportunity

DO I	A	S	N	O
1. put pins and needles in pin cushions?				
2. pass sharp objects to others with the handle first?				
3. store scissors and other sharp objects in holders or in a secure place?				
4. observe safety precautions as recommended by the operator's manual when using power sewing equipment?				
5. use slow speed on power sewing machine while learning to operate it?				
6. keep hands away from the hot area of the iron while pressing?				

	A	S	N	O
7. use non-flammable or treated ironing board cover?				
8. arrange cord so there is no danger of stumbling over it while appliance is connected?				
9. disconnect cord at the wall outlet before removing from appliance?				
10. grasp plug rather than cord when removing from wall outlet?				
11. replace electrical cords when noticeably worn?				
12. keep any objects out of traffic lanes over which people are likely to trip or stumble?				
13. store equipment and supplies as close to work areas as possible to avoid unnecessary carrying of heavy articles?				
14. have stepladder or safe stepstool handy for reaching high places?				
15. have shelves sufficiently strong to hold materials without sagging or collapsing?				
16. keep storage areas free of flammable fluids, paper, rags?				
17. pay attention to the job at hand?				
18. lift heavy objects by grasping article firmly; keeping back as straight as possible; stooping first, then lifting with leg and thigh muscles?				
19. wear safe, comfortable, and sensible clothing and shoes at work?				

	A	S	N	O
20. pick up broken glass, broken china, or other sharp objects with a broom and pan?				
21. never put hands into wastebasket when emptying?				
22. report all unsafe conditions to the supervisor immediately?				
23. report all accidents to the supervisor immediately?				
24. consult the supervisor if in doubt about how to perform a job or how to do the work safely?				

List the safety practices to which you answered sometimes or never and plan to change your behavior. Check this list in two weeks to note improvement.

II. Create a slogan and/or poster emphasizing safety principles that should be observed by the employees at your place of employment.

ANSWER SHEETS
FOR
INSTRUCTIONAL MATERIALS STUDY QUESTIONS

Answer Sheet
for
UNIT I-1

WHAT IS A HOME FURNISHINGS AIDE?

SUBJECT: Career Opportunities

1. Any five of the following:
    a. Measuring and pressing hems and linings
    b. Measuring, cutting, and stitching panel lengths
    c. Stitching or tacking pleats with the tacking machine
    d. Putting in drapery pins
    e. Helping with tying, wrapping, mailing, and shipping
    f. Making valances or cornices
    g. Making pillows or bedspreads

2. a. A furniture factory
    b. A custom-order upholstery shop
    c. A department or furniture store
    d. An interior design studio

3. A journeyman is one who has worked as an apprentice in a four year training program. He can complete all the tasks necessary to produce a finished product.

4. No. It takes four years of college training or several years working with a professional interior designer.

5. There would be a greater variety of tasks in a small firm because there are fewer employees to do the variety of tasks. In a large firm there would be more specialization. One or more persons would be responsible all the time for uncrating and unpacking and marking prices on merchandise. Others would be employed for making store and window arrangements. Still others would be employed for the clerical duties, while some would serve the customers.

ASSIGNMENT:

List the major tasks you perform at your training station. What kinds of information would enable you to perform these tasks most effectively?

Answer Sheet
for
UNIT I-2

WHAT IS A HOME FURNISHINGS AIDE?

SUBJECT: Personal Qualities and Abilities

NO STUDY QUESTIONS

ASSIGNMENT: ("What Kind of Home Furnishings Aide Would I Be?" check list)

If you were able to answer more than twenty of the questions "yes," you are on your way to success as a home furnishings aide. If you had to check "no" to a number of the questions, start now to plan for improvement.

Select at least two areas in which you feel improvement is necessary and plan specific things you can do to make these changes. Report progress made on the plan you develop in carrying out this assignment.

Answer Sheet
for
UNIT II-1

BUSINESS ASPECTS

SUBJECT: General Policies and Procedures

1. a. Amount of taxes to be paid
   b. Minimum wage laws

2. Any five of the following:
   a. Methods of meeting price competition of discount houses
   b. Use of trading stamps or other "sales gimmicks"
   c. Selection of employees
   d. Training of employees
   e. Promotion of employees
   f. Insurance for employees
   g. Retirement benefits for employees

3. Any three of the following:
   a. Type of merchandise handled
   b. General quality of friendliness
   c. Services offered
   d. The advertising
   e. Store and window displays

4. Any five of the following or others:
   a. Unpack new merchandise
   b. Prepare price tags
   c. Plan a store or window arrangement
   d. Take room measurements
   e. Make draperies
   f. Make accessory items, such as pillows, cushions, and bolsters
   g. Aid in upholstering a chair

ASSIGNMENT:

Think over carefully the methods used and steps followed in performing one task which you were assigned during the past week at your place of employment. Make a job study plan (see p. A-12) of the steps required to perform the task and of the information you needed in order to complete the task. List these as though you were going to have the opportunity of repeating the task so you may improve your methods of working.

Answer Sheet
for
UNIT II-2

BUSINESS ASPECTS

SUBJECT: Attitudes: What Difference Do They Make?

1. a. Thinking in a favorable manner toward your work
   b. It can be expressed by showing enthusiasm toward all tasks assigned and a willingness to learn.

2. You first need to understand yourself before you can learn to get along with people.

3. To become more familiar with the kinds of merchandise needed for the business or to learn the steps in making draperies so one would be more sensitive to the needs of future clients.

ASSIGNMENT:

Write at least a one-page paper answering the following questions:

A. What is your career goal after being a home furnishings aide?

B. What physical, mental, or financial factors may help or limit you in reaching your goal?

C. What steps are you willing to take to offset any limiting factors?

D. What are your attitudes toward your job?

Answer Sheet
for
UNIT II-3

BUSINESS ASPECTS

SUBJECT: Clerical Responsibilities--TELEPHONE ETIQUETTE

Questions on Telephone Etiquette

1. a. Does not answer phone promptly
   b. Keeps caller waiting
   c. Holds mouthpiece too far from her mouth
   d. Does not speak clearly

2. a. Does not identify herself
   b. Gives insufficient explanation
   c. Doesn't offer a choice between waiting or being called back
   d. Has no pad on which to write
   e. Demands, "Who's calling?"
   f. Leaves phone without explaining why
   g. Does not repeat information for accuracy

3. a. Does not remain calm and blames someone else
   b. Volunteers no information
   c. Offers no assistance to the caller

ASSIGNMENT:

Using "telephone kits" available through the local telephone company, practice answering the phone properly for the following types of incoming calls. With the help of your teacher and/or a classmate rate yourself with the chart on p. A-21.

Home Economics
Instructional Materials Center
Lubbock, Texas

Answer Sheet
for
UNIT II-3

BUSINESS ASPECTS

SUBJECT: Clerical Responsibilities--FILING AND PRICING

DUPLICATES
1. ~~W A S H I N G T O N~~ $25.90
1 2 3 4 5 6 7 8 9 0 ~~AI.ON~~
UI,ES

2. January - A or 1
1969 - V = AV or 1V

3. A. $258.56
B. $229.83

4. Retail price
Wholesale price (in code)
Date received (in code)

5. So information can be found quickly for customers

6. a. Helps in preparing financial statements for credit purposes
b. Familiarizes owner with items left in stock
c. Aids in deciding upon items to be ordered

ASSIGNMENTS:

I. If you have access to the catalog; swatch book; rug, tile, and wood samples; and fabric lengths where you are employed, describe the ways in which each is filed.

II. Choose an item of merchandise with which you might be familiar as a consumer and also as a home furnishings aide. If you were responsible for inspecting incoming goods, for what features of the item would you look?

Answer Sheet
for
UNIT III-1

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Elements of Design--LINE

1. Purposes of lines:
   a. To create a shape
   b. To create a pattern
   c. To divide space and create movement
   d. To create optical illusions

2. Creating an optical illusion of width

3. a. Femininity and formality
   b. Masculinity and simplicity

ASSIGNMENTS:

I. Find at least three magazine illustrations in which you feel the element of line is more evident than any other element. It might be the design of a fabric, the lines of a piece of furniture, the decorative design on an accessory item.

II. List six words which might be used to describe the characteristics of the lines used in the illustrations selected for Assignment I, such as:
wavy, scalloped, zigzag, vertical, horizontal, diagonal, thick, thin, smooth, fuzzy, long, short, dainty, bold.

Home Economics
Instructional Materials Center
Lubbock, Texas

Answer Sheet
for
UNIT III-1

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Elements of Design--SHAPE

1. That shape which is made by the length, width, depth, color, and texture of an area

2. Surface enrichment of the structural shape

3. a. Realistic
   b. Abstract
   c. Non-objective (geometric and free form)

ASSIGNMENTS:

I. Study the questions pertaining to the selection of a mug as stated in the discussion material in the first part of this unit. Assume you have been asked to select an ash tray to be used on a thirty inch square walnut table beside a long, heavily tufted sofa which is upholstered in a solid color (neutral) linen with a rough texture. List at least six questions you might ask yourself in evaluating your selection of the ash tray.

Questions may vary but should include:

a. Is the ash tray large enough to harmonize with the thirty inch square table?
b. Is the ash tray deep enough to collect ashes or to hold a pipe?
c. Is the base broad enough so it will not tip over?
d. Are there cut-out areas around the rim for holding cigarettes?
e. Does it add a note of color interest not evidenced in the walnut table and natural colored linen?
f. Is there a mat glaze to harmonize with the rough textured linen?
g. Is the surface smooth enough to be cleaned easily?

II. Clip three illustrations from magazines to show examples of pleasing structural shapes of items for the home. These might include examples of tableware, lamps, vases, or other.

III. Clip an illustration from a magazine of a satisfactory printed fabric for drapery purposes. Remember that the design should be flat (two-dimensional), compact, and continuous in effect, so that one is more conscious of the allover pattern than of the individual units of which the pattern is composed.

IV. Clip three examples of decorative designs from magazines to illustrate realistic, abstract, and non-objective types of design. Label each.

Answer Sheet
for
UNIT III-1

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Elements of Design--SPACE

1. Basically two-dimensional designs: Might be any two of the following:
    a. Wall space
    b. Floor space
    c. Picture
    d. Drapery design

2. Basically three-dimensional designs: Might be any two of the following:
    a. Furniture
    b. Holloware
    c. Lamp base
    d. Vase or planter
    e. Whole room

3. Vertical lines increase apparent height.
   Horizontal lines increase apparent length or width of room.

ASSIGNMENT:

Clip illustrations from a magazine to show
  a. a "birds-eye" view of space, as though you were in an airplane looking down on an area
  b. a scene in which the objects in the foreground are bright and clear and those in the background are hazy, showing more distance
  c. a spacious effect
  d. a crowded effect
  e. optical illusions which express impressions of space

Answer Sheet
for
UNIT III-1

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Elements of Design--COLOR

1. Red, yellow, and blue

2. Geeen, orange, and violet

3. Yellow-green, blue-green, blue-violet, red-violet, red-orange, yellow-orange

4. Hue - name of the color
   Value - variation in darkness or lightness
   Intensity - variation in brightness or dullness

5. Cool colors, light values, and dull intensities recede and make a room appear larger.
   Warm colors, dark values, and bright intensities advance and make a room appear smaller.

6. Quiet and subdued

ASSIGNMENTS:

I. Clip from a magazine rectangles of two colors and describe each in terms of hue, value, and intensity.

II. a. Clip an example of a room which gives a feeling of warmth and activity.
    b. Clip an example of a room which gives a feeling of coolness and quietness.

III. Clip examples of at least four of the different types of color schemes. Label each.

IV. Find examples of colors that could be used for the walls in a
    a. large, sunny room
    b. large, dark living room
    c. small, sunny bedroom
    d. small, dark bedroom
    Explain reasons for your selection of colors.

V. Find a picture, drapery fabric, or wallpaper design and plan a color scheme for a room using the colors in the item you selected.

Answer Sheet
for
UNIT III-1

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Elements of Design--TEXTURE

1. Two senses are used more in becoming aware of textures
   a. Tactile or touch
   b. Visual

2. a. Printed linen may have a slightly rough appearing surface due to the lines in the design.
   b. Quilted velveteen has a soft rich feel.

3. Any three of the following:
   a. Not necessarily smooth to the touch, but not scratchy
   b. Plenty of body so it wears well
   c. Firmly woven, but not stiff
   d. Dimensionally stable--does not sag or shrink
   e. Doesn't snag easily

4. Any two of the following:
   a. Has a pleasing "hand" so it drapes nicely
   b. Dimensionally stable--does not sag or shrink, even in a loose weave
   c. Special twist of yarns or type of weave may give an exciting roughness of texture.

ASSIGNMENTS:

I. A. From a magazine clip an example of a room which would illustrate the following statement: "Textures should be selected for unity of idea or theme or for use of function that is made of them, rather than for their similarity or contrast of texture." For example, a room to be used by a teenage girl might be planned around the idea of youthfulness and an interest in outdoor athletic activities.
   B. Write a brief paragraph to explain how your picture illustrates the idea and/or use to be made of the room.

II. Collect examples of textures shown in magazine illustrations that would be appropriate for use in the same room. Explain why you think they could be used together.

Answer Sheet
for
UNIT III-2

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Principles of Design--PROPORTION

1. a. Planning the basic shapes within a design
   b. Scale of forms within a design
   c. Dividing the space within a design
   d. Creating satisfactory optical illusions

2. a. Small-scale drapery design harmonizes with the more delicate, curved-line or thin-line furniture.
   b. Large-scale drapery design harmonizes with the simple, straight-line and bulky furniture.

3. a. Variety of spacing - each one is different
   b. Gradation of spacing - small to large
   c. Variation of spacing - narrow light spaces, wide dark space, or vice versa
   d. Gradation of spacing - small to large in both dark and light

4. Close together

5. Proportion is the relationship between parts of a design in relation to each other and the whole.
   Scale is the relationship between sizes within an object and those of other objects used with it.

ASSIGNMENTS:

I. Clip from a magazine an illustration of a furniture grouping in which you consider the scale pleasing. Give reasons for your selection.

II. Clip from a magazine a picture of a table lamp with pleasing proportions.

III. Sketch two or three examples of interesting space divisions. Explain the guides you followed in dividing the spaces.

Answer Sheet
for
UNIT III-2

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Principles of Design--BALANCE

1. Formal balance (bisymmetrical): objects of similar design and equal weight placed same distance from the center
   Informal balance (asymmetrical): objects of different sizes placed different distances from the center

2. Informal

3. When it is darker than the walls

4. Warm colors, bright intensities, dark values

ASSIGNMENT:

Clip magazine illustrations which show an example of each type of balance used in a room arrangement.

Answer Sheet
for
UNIT III-2

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Principles of Design--RHYTHM

1. a. Repetition
   b. Gradation or progression
   c. Continuous line movement

2. Progression

3. a. Might put three at one end and three at the other.
   b. Might put four at one end and two at the other.
   c. Might have a gradation of hues.
   d. Might have a gradation of values.

ASSIGNMENTS:

I. Clip a magazine illustration showing an expression of pleasing rhythm in the arrangement of furnishings. How has the rhythm been achieved?

II. Clip a magazine illustration showing continuous line movement which is not confusing.

Answer Sheet
for
UNIT III-2

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Principles of Design--EMPHASIS

1. Fireplace, window wall, large painting over a long sofa, large area of wall storage

ASSIGNMENTS:

I. Clip a magazine illustration in which you feel the principle of emphasis has been well applied. List the items emphasized in their order of importance.

II. Try to find an example in a magazine illustration of a room which seems confusing due to the lack of emphasis. How would you improve it?

Answer Sheet
for
UNIT III-2

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Principles of Design--HARMONY

NO STUDY QUESTIONS

ASSIGNMENT:

Clip a magazine illustration and explain how harmony has been achieved by means of the application of each of the principles of design.

Answer Sheet
for
UNIT III-3

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: China Department

1. Twenty-four inches per person

2. Near the tip of the knife

3. Dinner knife--to the right of the plate with the cutting edge turned toward the plate

4. Any three of the following:
   Designs with scrolled rims or classic borders
   Patterns which include wreaths, medallions, scrolls, garlands, scenic patterns, allover florals

5. Simple, clean-cut, with emphasis on form, color, and interesting glaze

6. a. Starter set - 16 to 45 pieces packed together. Usually four each of dinner and salad plates, cups, and saucers. When a large number of pieces is included, the service is for eight and serving pieces are added.
   b. Open stock - one or more pieces may be purchased at a time. It is taken for granted by the customer that the pattern will be kept in stock for a number of years, thus giving the customer a chance to complete the set.
   c. Place setting - complete service for one person. Usually consists of dinner, salad, bread and butter plates; soup dish; cup and saucer.

7. a. Sterling silver is a combination of 92.5% solid silver reinforced with 7.5% copper to give it strength for use.
   b. Silver plate is made from a base metal called "nickel silver" plated with pure silver to give it beauty. It may be single to quadruple plate.
   c. Stainless steel is made of stainless steel metal; ranges in price according to the manufacturer, design, and finish.
   d. Dirilyte is a combination of aluminum, copper, and nickel which results in a golden sheen.

8. Harmonize

9. a. Colors harmonious
   b. Decorative designs of the same general character

10. a. To prevent unnecessary duplication so exchanges will not need to be made
    b. As a reference for customers (friends of the client) or the client to check on what needs to be added to the service to keep the service balanced; not more cups and saucers than plates, etc.
    c. As a reference to the store buyer to know what needs to be ordered

ASSIGNMENTS:

I. State one specific way in which you might apply each of the principles of design to a table arrangement.

II. Use leaflets of china, glassware, and flatware patterns available in the classroom or ask for an assortment from the tableware department at your training station. Combine china, glassware, and flatware which you might use together if you were asked to arrange a table setting at the store. Plan selections for a:
   a. formal dinner
   b. informal supper
   If you work in the china department, show your selections to your employer.

III. Use the chart to rate yourself in terms of your ability to accept suggestions from the supervisory personnel. (Ratings of Excellent, Above Average, Average, Below Average, and Poor for the categories: Knowledge of dinnerware patterns, Adaptability, Tact, Cooperation, and Attitude)

IV. If you work in the china department and have access to bridal selections, plan a table setting which might be used to display a bride's selections. Describe the linens and centerpiece you would use. Include an imaginary bridal display card and list on it information which would be necessary to include.

   Bridal display card should include:
   a. Name of the prospective bride
   b. Name of the dinnerware pattern
   c. Name of the flatware pattern
   d. Name of the glassware pattern

V. Find illustrations of examples of classic, country, and contemporary dinnerware, glassware, and flatware.

Answer Sheet
for
UNIT III-4

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Principles of Furniture Arrangement

1. Store:
    a. Arrangement is planned to promote sales.
    b. Individual groupings are more important than the total store arrangement.
    c. Many times there is no background behind furniture grouping.
    d. Groups are usually open on one or two sides.

   Home:
    a. Arrangement is planned for the use of the occupants of the home.
    b. Overall effect of the home is just as important as any individual room arrangement.
    c. Wall and window treatments serve as backgrounds behind furniture.
    d. There are usually four walls in each room.

2. To simplify the moving process

3. Any four of the following:
    a. Makes the store look fresh and new
    b. Creates the impression that new furniture has been added
    c. Gives opportunity to clean under heavy pieces of furniture
    d. Can place more slowly moving furniture in better sales locations
    e. Provides experience for employees in making coordinated groupings

4.
    a. Evaluate the present arrangement to see what may be reused in the new grouping.
    b. List needs for the new arrangement.
    c. Evaluate the size of the space in relation to items desired in the new arrangement.
    d. Plan items to be placed on available wall space.
    e. Select fade-resistant fabrics.
    f. Plan for customer and employee traffic and circulation in and around the furnishings.

5.
    a. End table--right next to the end of the sofa
    b. Coffee table--12 to 15 inches from the front of the sofa

ASSIGNMENTS:

I. A. If you work in a training station where furniture is sold, draw and describe a furniture grouping that could be used in one area in your place of employment.
   B. How did you apply the principles of design as you planned the grouping?

II. Prepare a check list that could be used to rate one's performance when moving furniture.

Answer Sheet
for
UNIT III-5

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Furniture Styles

1. A high chest of drawers made to look like a chest on top of a chest

2. The underbracing of chairs and tables
   The bracing between the four legs forms an "H" or an "X."

3. William and Mary
   Queen Anne
   Chippendale

4. Chippendale

5. a. A type of leg which swells outward at the knee and inward at the ankle
   b. Queen Anne

6. A tall book case or china cabinet made to appear as though it has three vertical sections with the middle one jutting out a few inches further than the end sections. It is used for books, china, accessories, or hobby display.

7. 18th Century, Georgian period

8. Quality of simplicity; emphasis on line, form, grain of wood, and texture of fabric rather than on carving or other embellishment; styles are low and lines moderately curved.

9. Any five of the following:
   a. Convenience of the design
   b. Comfort
   c. Uses
   d. Amount of available space where it will be used
   e. Length of time it can be used
   f. Cost of maintaining it

10. C

11. D

12. A

13. E

14. B

ASSIGNMENTS:

I. Collect and mount pictures, or make tracings or sketches of furniture which illustrate the following terms:

   a. Ball-and-claw foot
   b. Cabriole leg; English, French
   c. Fiddle back chair
   d. Ladder back chair
   e. Shield back chair
   f. Louis XV sofa
   g. Louis XVI sofa
   h. Secretary desk
   i. Drum table
   j. Console table
   k. Wing chair
   l. Bergere
   m. Windsor chair--bow back
   n. Windsor chair--comb back
   o. Chaise longue
   p. Provincial bed

II. Find examples of pieces of furniture for at least five of the furniture styles described in Seng, Furniture Facts.

III. Identify the style period from which the designs were adapted for at least five pieces of furniture at your training station.

IV. Using more than one furniture style, plan the furnishings for a room. Identify the styles used and explain why you think they can be satisfactorily used together. (Use magazine clippings or sketches.)

Answer Sheet
for
UNIT III-6

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Coordinating Wallpaper, Fabrics, and Accessories

1. Any two of the following:
    a. Can conceal defects
    b. Can provide basic design interest
    c. Available in a wide variety of patterns, colors, and textures

2. a. Wallpaper
    b. Vinyl coated papers
    c. Vinyl coated fabrics
    d. Fabrics
    e. Paper laminated onto cloth
    f. Contact papers

3. Vertical stripe or pattern

4. Light colors, small-scale designs

5. So the interior consultant can rapidly find information for a client

ASSIGNMENTS:

I. A. Plan an arrangement to show a combination of wallpaper, drapery fabric, and accessory which you would suggest using together in a room. They may be placed on a bulletin board, in a display case, or attached to a cardboard as a poster. The accessory may be suggested by cutting out a silhouette of an object from colored paper.
    B. Write a brief explanation of the reasons for your selections. State the type of room for which the combination was planned.

II. Describe the system used for storage and organization of wallpaper catalogs at your training station.

Answer Sheet
for
UNIT III-7

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Drapery and Upholstery Fabrics

1. a. Qualities to look for in a drapery fabric: (Any six of the following)
    (1) Has a pleasing "hand"; will hang in sharp or rounded folds as desired
    (2) Dimensionally stable (will not sag or shrink)
    (3) Will not ravel easily
    (4) Allows light to come in or shuts it out as desired
    (5) Fade-resistant finish
    (6) Soil-resistant finish
    (7) Practical width
    (8) Practical length of repeat
    (9) Woven or printed design shows character
   b. Qualities to look for in an upholstery fabric: (Any ten of the following)
    (1) Fiber will give good wear
    (2) Closely woven, but not too stiff
    (3) Pleasing, but not rough, texture
    (4) Dimensionally stable (will not sag or shrink)
    (5) Will not snag
    (6) Will not ravel easily
    (7) Fade-resistant finish
    (8) Soil-resistant finish
    (9) Water-repellant finish
    (10) Anti-static finish
    (11) Practical width
    (12) Practical length of repeat

2. a. Fiber content
   b. Name of pattern or weave
   c. Special finishes
   d. Width of fabric
   e. Length of repeat
   f. Directions for care and maintenance
   g. Brand name or "trademark"
   h. Certification by a laboratory or agency, "seal of approval" labels

3. a. Cut straight with the grain or weave.
   b. Allow sufficient fabric for matching repeats.

4. a. All information from the tag
   b. Information pertaining to care and maintenance

ASSIGNMENTS:

I. Collect three examples of harmonizing drapery and upholstery swatches for three different furniture periods. Write a brief statement about each to explain why you feel the fabrics are appropriate for the particular furniture period. (Refer to Let's Talk About Upholstery Fabrics for suggestions.)

II. Select at least 10 drapery and upholstery fabrics sold at your training station. Discuss advantages and limitations of these fabrics using the Textile Handbook as a guide.

III. Check fabric labels at your training station. Which finishes have been used on the fabrics? What trademark names have been used? (Refer to the section on "Finishes" in the Textile Handbook for trademark names.)

Answer Sheet
for
UNIT III-8

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

SUBJECT: Store and Window Arrangements in Accessory Department

1. a. Balance is poor because the two small pictures do not balance the large picture. They are all too far apart and should be grouped closer to the left end of the sofa.
   b. Yes, a larger sofa that extends a few inches further at each end beyond the picture arrangement would be in better scale.

2. Poor proportion; too much of a stair-step arrangement, monotonous

3. a. Six pictures close together, then space, then two pictures together
   b. To break the monotony, show unity with variety

4. Yes

5. a. Yes
   b. Informal or asymmetrical

6. a. The one on page 160, Illustration 99.
   b. Place the picture lower and to the left of the lamp over the chair.

7. a. Yes
   b. Proportion, balance, and rhythm

8. General illumination

9. a. No
   b. Place it closer to the day bed.

10. a. Formal balance
    b. Arrange them informally without all of the accessories in the middle and the books at the ends. Place some of the books in a wider group with the accessories at the other end of the shelf. Have some book groups at the left and some at the right.

ASSIGNMENTS:

I. A. Refer to page 209, Illustration 134A, Homes with Character by Craig and Rush.
Make a tracing of the furniture and accessory grouping. Improve the arrangement by leaving the picture where it is or moving it, and/or adding other wall accessories to make a pleasing arrangement.
NOTE: Picture could be shifted a little to the right and two other smaller pictures grouped close to it on its left, or a small shelf with a heavy candle could be placed on either side of the centrally arranged picture.

B. Page 210, Illustration 134B (Bottom)
Make a tracing of the sofa, tables, and lamps and redesign the mats and frames for the pictures so better scale is evident.
NOTE: The mats are too wide. When they are reduced in size a bit, the pictures will need to be hung closer together.

II. Collect three to five accessories from those available in your classroom or arrange to borrow some from your place of employment. Make an arrangement of these in the classroom or in a school display case.

Home Economics
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Lubbock, Texas

Answer Sheet
for
UNIT IV-1

THE CLIENT'S HOME

SUBJECT: Professional Contacts with Clients

1. From a friend or neighbor; store, radio, or newspaper advertisements

2. Without knowing the client or situation, he could make poor suggestions.

3. Any five of the following:
   a. clean and well groomed appearance
   b. good health
   c. appropriate clothes
   d. cheerful attitude
   e. effective speech
   f. a sincere interest in people
   g. respectful and courteous manner

ASSIGNMENTS:

I. Discuss the statement: A man's home is his castle.

II. Write a paragraph or two on the subject "Empathy and the Interior Designer."

Answer Sheet
for
UNIT IV-2

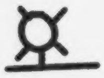
THE CLIENT'S HOME

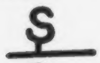
SUBJECT: Room Measurements and Room Layouts

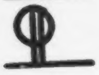
1. A scale drawing showing the arrangement and horizontal dimensions of a room

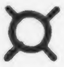
2. 1/4 inch = 1 foot

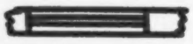
3. Same as the floor plan

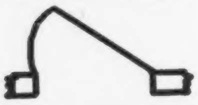
4. 

5. 

6. 

7. 

8. 

9. 

10. To provide a congenial setting for meals

11. a, b, c, d, e

12. Because it is used by many different people

13. Adequate storage space
    Well lighted, comfortable place for reading
    Convenient table for games
    Place for records or tapes
    Near the kitchen or a service pantry

14. Living-dining, living-bedroom, study-guest, living-guest

15. False

16. True

17. True

18. False

19. True

20. True

ASSIGNMENT:

I. A. Make a floor plan of a room in your home following the suggestions in this unit. Trace the furniture illustrations on pp. 33 and 34 of Decorating Made Simple, and then cut them out for use in planning the furniture arrangement. Draw in the traffic patterns with dotted lines.

B. Evaluate the furniture placement on your floor plan according to the principles of furniture arrangement listed in the reference and in this unit.

Answer Sheet
for
UNIT IV-3

THE CLIENT'S HOME

SUBJECT: Window Treatments

1. Sash - frames the glass in the window
   Frame - outlines the side of the window
   Apron - outlines the bottom of the window

2. To diffuse light during the day and soften blackness of window openings by night

3. Sill, apron, or floor length

4. Large formal rooms with high ceilings

5. A cornice should be made a little less than one-eight of the over-all length of a floor-length drapery.

6. Appearance of windows from street
   Type and use of room
   Decorating theme
   Type, size, and position of window

7. c. A cornice covered with a contrasting color

ASSIGNMENTS:

I. Make a sketch or find a picture of each of the 14 types of windows listed on p. 72 of the Window Decorating Guide by Graber.

II. Select at least six different types of windows and sketch or describe a window treatment for each. Describe the fabric you would select and tell in what room each would be used.

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Answer Sheet
for
UNIT IV-4

THE CLIENT'S HOME

SUBJECT: Drapery Measurements

1. Steel tape or folding ruler
2. Sill, apron, floor
3. 2-1/2 to 3 times the width of the area to be covered
4. 44", 54", and 72"
5. 13

ASSIGNMENT:

Select a window in your home and measure it for draperies to be made from a fabric with a 15 inch pattern repeat. Give the measurements and figures for deciding the yardage needed. (You may use the hem allowance given in the example on p. A-91.)

Answer Sheet
for
UNIT IV-5

THE CLIENT'S HOME

SUBJECT: Room Decor

NO STUDY QUESTIONS

ASSIGNMENT:

Choose a picture and floor plan of a house, and plan a collage of the walls, floor, window treatment, wood, and accessories for at least two of the rooms, or for the complete home, if you wish. Use fabric swatches, colored paper samples, and floor covering samples, if possible. Mount these on paper and write a brief description of each, including the effect desired for each room, whose room it is, and the purpose of the room. Give the exposure of the rooms and any additional information you want to add.

Answer Sheet
for
UNIT V-1

BASIC DRAPERY CONSTRUCTION

SUBJECT: Operating Power Sewing Equipment

1. a. Commercial sewing machine
   b. Serging machine
   c. Blindstitch machine
   d. Tacking machine

2. Commercial sewing machine

3. Trim, sew, and finish edges of seams

4. Commercial sewing machine
   Serging machine

5. Hemming
   Attaching lining to drapery panel

6. By changing the position of the ridge over which the fabric passes

7. Lower the ridge

8. Ridge set too low

9. Tacking machine

10. Study the manufacturer's operation handbook before attempting to sew on an unfamiliar sewing machine.

11. Turn machine off.

12. Keep eyes on machine and work when sewing.

ASSIGNMENTS:

I. List the types of power sewing equipment used in your place of employment. For what tasks are each of the machines used?

II. A. Develop a check list of safety habits to observe when operating power sewing equipment in your place of employment.
    B. If you use the power machines, rate yourself with the check list. List your strong areas and weak areas. Repeat your rating again in one week. Tell when you have made improvements.

Answer Sheet
for
UNIT V-2

BASIC DRAPERY CONSTRUCTION

SUBJECT: Drapery Workroom Equipment--NEEDLES

1. Solid
2. a. 3
   b. Larger
3. Crewel needles have larger eyes.
4. a. Betweens
   b. Sharps, crewel, and self-threading
5. The eye spreads apart for easy threading.
6. a. Weight of fabric
   b. Size of the thread to be used
   c. Kind of stitch to be used
7. Small, because small needles should be used on lightweight fabrics.
8. a. 7
   b. Because long needles should be used for long stitches
9. Large

Answer Sheet
for
UNIT V-2

BASIC DRAPERY CONSTRUCTION

SUBJECT: Drapery Workroom Equipment--SHEARS AND SCISSORS

1. Length of blades and shape of handles

2. They will lie flat on the table as you cut and give a more accurate cutting line.

3. a. Shears
   b. Scissors
   c. Ripping Scissors

Answer Sheet
for
UNIT V-2

BASIC DRAPERY CONSTRUCTION

SUBJECT: Drapery Workroom Equipment--THIMBLES, TAPE MEASURES, HEM GAUGES, YARDSTICKS, PINS, PINCUSHIONS

1. To prevent the needle from slipping as it is pushed through the fabric
2. Having to stop and adjust or put thimble back on finger will slow down stitching time.
   Stitches would be uneven.
3. It would be convenient because you can use whichever end you happen to pick up first.
4. Fraying
5. Yardstick
6. Dressmaker, 14-16-17
7. Heavy pins or tacks
8. To prevent leaving marks on the fabrics

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Answer Sheet
for
UNIT V-2

BASIC DRAPERY CONSTRUCTION

SUBJECT: Drapery Workroom Equipment--IRONS AND WORK TABLES

1. Work table

2. The penciled lines keep the panel top, bottom, and sides straight on the table and give the seamstress a guide to follow when folding hem widths.

3. Check equipment daily and replace needed items.
   Increase speed by not having to stop and look for items.

ASSIGNMENTS:

I. Design a bulletin board for one of the themes listed below or another one approved by your teacher.
   1. Decorator's Tool Chest
   2. Creative Tools
   3. The Name of the Game is "Work Table Equipment."

II. Develop a check sheet to rate yourself on work efficiency. Include such ideas as:
   1. Things [illegible] feel should be done to promote work efficiency in your place of employment
   2. Proper equipment for each task you do
   3. Ways of using time wisely

Answer Sheet
for
UNIT V-3

BASIC DRAPERY CONSTRUCTION

SUBJECT: Work Orders

1. Name, address, and telephone number
2. The date promised must be met in order to fulfill the agreement made with the customer.
3. Return the work order to the sales clerk or give it to the drapery workroom manager.
4. Any four of the list below:
   Quantity of pairs or panels
   Number of widths
   Finished width
   Finished length
   Wall return
   Lined or unlined
   Type of rod
5. Finished length and finished width of a drapery panel
6. a. 4 fabric widths
   b. 64 inches
   c. 80 inches

ASSIGNMENTS:

I. Write two short skits involving two people illustrating the correct and incorrect way to receive a work order and fabric from a delivery person.

II. Describe the procedures followed when receiving work orders and fabric in your place of employment.

III. Obtain a blank work order from your place of employment. Study the form carefully. Circle the items that would pertain to your assigned tasks.

IV. List the standard measurements used in the drapery construction process at your place of employment (such as hems, heading allowances).

Answer Sheet
for
UNIT V-4

BASIC DRAPERY CONSTRUCTION

SUBJECT: Measuring and Cutting Drapery Fabrics

1. Woven
   Knit
   Felled
   Tufted

2. Woven

3. A process in which two systems of yarns are interlaced at right angles to each other.

4. Weft
   Filling

5. Warp

6. Tight weaves
   Loose weaves

7. Work order; heading and hem allowances

8. Clip selvage, pick up a filling thread with a pin, and gently pull the thread across the width of the fabric. Cut along the line left by the pulled thread.

9. Select a dominant filling thread and cut across the fabric width following the dominant thread.

10. Keep the work order with the fabric.

11. Add the heading and hem allowance to the desired finished length.
    Add the length of one pattern repeat to the heading and hem allowance and the desired finished length.

ASSIGNMENTS:

I. When a printed drapery fabric is not printed on the grain, the crosswise grain may or may not be observed. In your place of employment, describe what is done when the printed fabric is off grain.

II. Describe how the hemline of each panel length is marked in your place of employment.

III. Collect three samples of drapery fabrics used in your drapery workroom. Attach them to a piece of paper and describe how the crosswise grain could be determined.

Answer Sheet
for
UNIT V-6

BASIC DRAPERY CONSTRUCTION

SUBJECT: Unlined Draperies

1. Steps involving side hems
   Steps used to insert crinoline

2. Double hem

ASSIGNMENTS:

I. At your place of employment, what is the standard side hem width for unlined drapery panels?

II. Describe the method used to insert crinoline in unlined draperies at your place of employment.

Answer Sheet
for
UNIT V-7

BASIC DRAPERY CONSTRUCTION

SUBJECT: Constructing Sheer Draperies

1. Pleated
   Casing

2. Shirred curtains

3. 1-1/2 inches

ASSIGNMENTS:

I. What method is used at your place of employment to sew lengths of sheer drapery fabric together?

II. What method is used at your place of employment to finish side and bottom hems for sheer draperies?

III. When a pleated heading is used for sheer draperies, what method is used to insert the crinoline at your place of employment?

Answer Sheet
for
UNIT V-8

BASIC DRAPERY CONSTRUCTION

SUBJECT: Installation of Draperies--TYPES OF DRAPERY HARDWARE

1. Curtain rod

2. A. Cord tension pulley--an accessory mounted on the floor or wall which keeps the cord taut and off the floor
   B. Double rod--two or more rods mounted on one set of brackets
   C. Spring tension rod--oval or round rod which is installed inside window casing or dormer. It holds its position by pressure; no brackets or screws are used.

3. Bracket

4. C

5. A

6. E

7. D

8. B

Answer Sheet
for
UNIT V-8

BASIC DRAPERY CONSTRUCTION

SUBJECT: Installation of Draperies--SELECTION AND USE OF DRAPERY HARDWARE

1. Style of draperies
   Type of window
   Mounting method for rod
   Window and/or drapery measurements

2. D

3. B

4. C, E

5. A

ASSIGNMENTS:

I. Select three illustrations of window treatments from a magazine and describe the type of rod mounting that was used.

II. Sketch a window and list all the information needed before selecting the type of rod to be used. Fill in the information and suggest the type of rod to be used.

Answer Sheet
for
UNIT V-8

BASIC DRAPERY CONSTRUCTION

SUBJECT: Installation of Draperies--ASSEMBLY AND INSTALLATION OF DRAPERY HARDWARE

1. a. Take measurements carefully.
   b. Determine the best screw, plug, or bolt to attach the hardware to wall, casing, or ceiling.

2. Any four of the following:
   Electric drill
   Hammer
   Screw driver
   Awl
   Ice pick
   Steel tape
   Folding ruler
   Yardstick

3. Wood screw

4. Toggle bolt or Molly screw

ASSIGNMENT:

Select a drapery hardware kit at your place of employment and describe in outline form how to assemble the kit.

Answer Sheet
for
UNIT V-9

BASIC DRAPERY CONSTRUCTION

SUBJECT: Drapery Repairs

1. Because the original construction can serve as a guide when reconstructing the draperies

2. Either of the following:
Clip through the threads every few stitches and gently pull the fabric apart.
Use a razor and slide it along the fabric.

Answer Sheet
for
UNIT VI-1

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT: Pillows, Cushions, and Bolsters

1. a. To lean on
   b. To sit on

2. a. Knife edge
   b. Box edge

3. Any four of these answers would be correct:
   a. Foam rubber molded or cut to different sizes and shapes
   b. Shredded foam rubber
   c. Kapok
   d. Dacron fiber
   e. Nylon stockings cut into tiny bits
   f. Cellulose cushioning

4. a. Draw an outline on paper the size of the finished form desired.
   b. Draw another line 1/2 inch (the seam allowance) outside of the first line.
   c. Cut pattern on this line. Pattern should measure about 14 inches from point to point.
   d. Cut strip for boxing 37-38 inches long. Width may vary for each pillow.
   e. Stitch boxing to one section of the muslin, starting at one point with the end strip extending 1/2 inch above the point where seamlines cross.
   f. Pivot at other corners and clip to stitching.

5. a. One
   Circumference
   b. Lengthwise
   Crosswise
   c. Lengthwise
   d. Wrong
   e. Zipper
   f. Seam
   Matching
   g. Zipper foot

6. Any three of the following:
    a. Braid
    b. Fringe
    c. Narrow ribbons
    d. Tassels
    e. Blanket-stitch

7. a. Puffing--the boxing is cut from 2 to 2-1/2 times the circumference of the cushion to give fullness (puffed boxing).
    b. Ruffles--strips of matching or contrasting fabric either gathered or pleated to be used on edge of pillow
    c. Sunburst centers--pillows covered with pleated or gathered centers
    d. Quilting--outer fabric is joined to one or two thicknesses of outing or flannel or sheet wadding by machine stitching with a quilter attachment
    e. Picture frame design--a thin, knife edge form with one, two, or three rows of stitching added with an extra allowance for a border around the outside edges of the pillow
    f. Flange edge--use of a knife edge form
    g. Tufting--buttons sewed on both sides of pillow opposite each other

8. a. At the seam line
    b. In a separate section

9. a. Round
    b. Square
    c. Oval
    d. Half oval
    e. Oblong
    f. Five sided
    g. Six sided

ASSIGNMENT:

If applicable to your training station and if equipment is available, construct a pillow, cushion, or bolster.

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Answer Sheet
for
UNIT VI-2

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT: Bedspreads

1. Three of the following:
   a. Coverlet or throw
   b. Box spread
   c. Ruffle spreads
   d. Tailored spread
   e. Spread with flounce with insets

2. a. Length of bed
   b. Width of the bed
   c. Depth of the mattress or the length from top of mattress to the floor

3. a. Approximately 110 inches
   b. Approximately 90 inches long and 22 inches wide
   c. Approximately 54 inches
   d. 5 yards, 20 inches
   e. Approximately a 10 inch-wide strip, 90 inches long from cutting the two side sections

4. a. (1) Length 75" A-B
      (2) Width 54" C-D
      (3) Depth 21" E-F
   b. (1) Throw
      (2) Full
      (3) 6070 quilted
      (4) Antique green
      (5) 8 yards
      (6) $56.00
      (7) $86.00

5. Four of the following:
   a. Fabric cut straight with the grain
   b. Stitches of proper length
   c. Stitching straight and even
   d. Tension regulated properly
   e. Well pressed
   f. Bias strips cut and joined correctly

ASSIGNMENT:

Clip an illustration from a magazine that shows a completed bedroom. Evaluate the bedspread in relation to fit, function, beauty, and appropriateness to the rest of the room.

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Lubbock, Texas

Answer Sheet
for
UNIT VI-3

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT: Cornices

1. Any two of the following:
    a. Form a connecting line between draperies.
    b. Combine two or more windows, forming a unit.
    c. Conceal rods and fixtures on which curtains and draperies are hung.

2. a. The height of windows and length of draperies must be considered. The deepest portion of a cornice should be from 1/9 to 1/6 the length of the drapery.
    b. About 9-12 inches

3. Used for mounting different types of valances, such as swags and cascades, straight, shaped, circular, pleated, or gathered

4. Box

5. L

6. Buckram or crinoline

7. a. Hand pressing nylon fastening tape
    b. Staples
    c. Tacks

8. Cotton flannel

9. Crosswise
    1 inch

10. Fold paper pattern in half, mark center, sketch scallops starting at the center, and then transfer design to fabric.

11. Tack cording to back of board. Turn wide edge under and tack to board or handstitch to drapery material with a curved needle.

ASSIGNMENT:

Find an illustration of a room with draperies at the windows and several pieces of furniture. Make a tracing of the window treatment and add an appropriate cornice to harmonize with the other furnishings in the room. Hand in both the illustration and the tracing to your teacher.

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Answer Sheet
for
UNIT VI-4

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT: Window Shades

1. a. (1) They add fresh decorating values to a room.
      (2) They offer better and more varied light control.
      (3) They lend architectural flavor.
      (4) They meet high standards of easy upkeep.
      (5) They offer extra dividends in insulation and sound proofing.

   b. (1) Cloth shades
      (2) Plastic-coated cloth
      (3) All plastic
      (4) Woven wood slat

   c. (1) Fabric laminated onto cloth shades
      (2) Cut-outs appliquéd to shade
      (3) Stenciled designs
      (4) Braid
      (5) Fringe
      (6) Decorative pulls

2. a. Translucent
   b. Transparent
   c. Translucent
   d. Opaque
   e. Translucent
   f. Opaque

3. a. Use a wood or metal rule (not cloth).
   b. Measure between the points where brackets are to be placed. Measure from top of frame to lower sill and add 12" as a safety margin.
   c. 72 inches

4. A laminated shade is made of decorative fabric bonded to regular shade cloth.

5. Tightly woven cottons, rayons, and linens

6. Paint the cutting line on the back with colorless nail polish before cutting, or if using large areas, spray the back of the fabric with a clear acrylic spray, or press iron-on Pelomite onto back of fabric.

7. With adhesive

8. It is the area not ordinarily rolled up.

9. Slat

10. Part of the shade that hangs below the slat when shades are shaped or scalloped

ASSIGNMENTS:

I. Find an illustration of a window without a shade treatment. Design a window shade that would be appropriate and attractive on the window.

II. Draw three examples of various hem shapes that could be used on shades.

III. Give three suggestions for decorative pulls that are unusual and interesting.

IV. Select a type of decorative shade and give the steps in making it which you would use at your place of employment.

V. List five criteria for rating a well-constructed window shade.
    1. Rod fits window.
    2. Hem is straight and even.
    3. Appliqué attached securely--no air bubbles or raveling edges.
    4. Trimming glued securely.
    5. Apron edges trimmed.
    6. Pulls attached securely.
    7. Shade will go up and down easily.

Answer Sheet
for
UNIT VI-5

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

SUBJECT: Fabric Fills for Shutters

NO STUDY QUESTIONS

ASSIGNMENT:

Find an illustration of a room with windows that you feel would be suitable for using shutters with a fabric fill. Describe the fabric fill you would use to coordinate with the furnishings in the room and the procedure you would follow to make the fabric fill.

Answer Sheet
for
UNIT VII-1

THE UPHOLSTERY WORKROOM

SUBJECT: Procedures for Measuring, Cutting, and Stitching Upholstery Fabrics

1. Silk, satin, brocade, velvet
2. a. It is parallel to the selvage.
   b. Seat, inside back, outside back, sides, and skirt
3. So they will appear straight when placed on the pieces of furniture
4. Velvet or corduroy
5. 1 yard of solid color fabric
6. 54 inches wide
7. Be sure the pattern is centered on the cushion and back pieces and that the pieces for the arms are identical.
8. The top of the pattern should be placed so it begins at the top of the chair and at the top of the chair arms.

ASSIGNMENTS:

I. Measure an upholstered piece of furniture and draw a layout on graph paper to determine the number of yards of fabric which would be needed to upholster that piece.

II. a. Find two pictures of upholstered pieces of furniture which are informal in appearance.
    Mount on paper and explain why you think they are informal.
    b. Find two pictures of upholstered pieces of furniture which are formal in appearance.
    Mount on paper and explain why you think they are formal.

Answer Sheet
for
UNIT VII-2

THE UPHOLSTERY WORKROOM

SUBJECT: Procedures for Attaching Upholstery Fabric to Furniture

1. Center design, keep grainline straight, make pleats inconspicuous and neat.

2. By marking centers of the furniture and fabric and matching these lines

3. c. Attach platform
   a. Cover inside arms
   d. Cover inside back
   f. Cover outside arms
   e. Cover outside back
   b. Attach dust cloth

Answer Sheet
for
UNIT VII-3

THE UPHOLSTERY WORKROOM

SUBJECT: Quality Workmanship

NO STUDY QUESTIONS

ASSIGNMENT:

Use the above check list to evaluate an upholstered piece of furniture.

Answer Sheet
for
UNIT VIII-1

CARE AND MAINTENANCE

SUBJECT: Cleaning Supplies

1. a. Equipment kept in proper order
   b. Store arrangements changed frequently and kept up to standard
   c. Floor coverings kept clean and attractive
   d. Sample catalogs and fabric swatches stored properly
   e. Dust removed daily

2. a. Lift objects rather than dragging them across a finished surface.
   b. Always work with the grain of the wood.

3. Method of Care
   a. Paste wax or liquid polish and buffing
   b. Cleaning polish or cream wax containing no silicone
   c. Boiled linseed oil
   d. Mild detergent and water
   e. Damp cloth

4. a. Scratch-concealing polish
   b. Touch-up stick in color to match finish
   c. Shoe polish in correct shade
   d. Iodine

5. a. Remove excess gum with a dull knife, use carbon tetrachloride or benzine, let it dry, and repeat the process if necessary.
   b. Start well outside the affected spot and rub in circles toward the center of it. Remove excess cleaner with a blotter and then sponge lightly with alcohol.

6. Dirt

7. The legs may snap off if the furniture is shoved or dragged any distance.

8. Thorough brushing and treating with good insecticide

ASSIGNMENT:

Check each of the items in the appropriate space to indicate your attitude toward performing cleaning tasks. (Student rates self on "Your Attitude Is Showing" check list.)

Answer Sheet
for
UNIT VIII-2

CARE AND MAINTENANCE

SUBJECT: Work Simplification in Cleaning

1. a. Store supplies in a basket or a wooden tray. Keep supplies in a convenient place.
   b. Any four of the following:
      (1) Use both hands.
      (2) Restrict reaching to 24 square inches.
      (3) Reach with forearms rather than whole arm.
      (4) Arrange tools close to and in front of her.
      (5) Use correct posture.
      (6) Dust flat surface with long, straight strokes.

2. Answers may vary, but should include at least three of the following or similiar ideas:
   a. Use both hands.
   b. Restrict reaching to 24 square inches.
   c. Pick up left-over pieces from the floor first and place them in a box or container; then place on the table. Bend legs instead of back.
   d. Work at a table the correct height for herself.
   e. Place fabric pieces in various stacks according to size.

ASSIGNMENTS:

I. Plan a housekeeping schedule for your place of employment including daily, weekly, and occasional tasks. (This may include tasks performed by other employees.)

II. Analyze the work area where you are employed and see if there is anything you can do to improve it in terms of reorganizing your supplies or clearing work areas.

Answer Sheet
for
UNIT VIII-3

CARE AND MAINTENANCE

SUBJECT: Safety Practices

1. a. Those who do not understand the dangers in their unsafe acts
   b. Those who are reckless regardless of consequences
   c. Those who are physically handicapped

2. a. Unsafe acts
   Unsafe conditions
   b. Unsafe conditions
   c. Unsafe acts involve human beings.

3. a. Start the job right by learning safe habits.
   b. Practice the right habits.
   c. Never fall back into old habits of carelessness.

ASSIGNMENTS:

I. Student rates self on "Safety Check List."

II. Creat a slogan and/or poster emphasizing safety principles that should be observed by the employees at your place of employment.

UNIT TESTS

Home Economics
Instructional Materials Center
Lubbock, Texas

I-1,2

UNIT I TEST

WHAT IS A HOME FURNISHINGS AIDE?

NO TEST FOR UNIT I

UNIT II TEST

BUSINESS ASPECTS

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. A general policy on which owners of retail establishments can make their own decision is
   A. minimum wages paid to employees.
   B. promotion of employees.
   C. amount of taxes to be paid.

2. Which of the following would be the least important ability for a home furnishings aide to acquire?
   A. Ability to make a perspective drawing
   B. Ability to organize jobs effectively
   C. Ability to be flexible in job performance

3. A factor which will contribute most to success as a home furnishings aide is
   A. having a positive work attitude.
   B. working hard when the supervisor is around.
   C. performing menial tasks only when asked to do so.

4. A clerical responsibility which might be expected of a home furnishings aide is to
   A. write checks for invoices.
   B. prepare tax statements.
   C. prepare price tags.

5. If the word R E G U L A T I O N is used to prepare the code for a price tag, the code for an item which cost $53.50 would be
   A. UE.UO
   B. LG.LN
   C. AU.AR

6. The image of a store is expressed to the public by all but one of the following:
   A. type of merchandise sold.
   B. services, such as gift wrapping.
   C. selection and promotion of employees.

7. Jane has been asked to unpack some merchandise. She is absorbed in looking through the wallpaper catalogs and becoming familiar with the samples. She should
   A. ask one of the delivery boys to unpack the merchandise.
   B. unpack the merchandise as quickly as she can and stack it on the shelves.
   C. carefully unpack the merchandise and take time to become familiar with it.

8. If an item selling for $24.95 was reduced 25 per cent, what would be the sale price?
   A. $18.71
   B. $20.95
   C. $16.63

9. Which of the following is not usually recorded on the price tag?
   A. Wholesale price
   B. Date received
   C. Invoice number

10. Which of the following is not a reason for taking inventory?
   A. Familiarizes owner with items left in stock
   B. Aids in preparing orders for items
   C. Reduces cost of overhead

Write on your answer sheet the letter of the procedure which applies to each of the rules of telephone etiquette in questions 11-14.

RULES

11. Identify yourself
12. Take messages accurately
13. Handle complaints tactfully
14. Take calls for others courteously

PROCEDURES

A. Remain calm and friendly
   Avoid blaming others for mistakes that are made
B. Be ready to talk as soon as you lift the receiver
C. Offer caller a choice between waiting or having call returned
D. Give the name of your station and your name
E. Repeat information given by caller to be sure it is correct

UNIT III TEST - PART I

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

The structural design of an object may be evaluated from the standpoint of the way in which it satisfies the use which will be made of it and the beauty of the shape or form. On your answer sheet for questions 1-7, write:

A if the statement refers to use.
B if the statement refers to beauty.

1. The sides of the cup curve in slightly at the top making it difficult to drink without dribbling.
2. The cup is sufficiently high to prevent the beverage from cooling too quickly.
3. The overall shape is one which is pleasing with a graceful quality of rhythm in the lines which form the structural design.
4. The handle of the cup is molded as a part of the cup so it will not crack off easily.
5. The base of the cup is sufficiently sturdy so it rests securely in the saucer or plate designed for it.
6. The overall design expresses creative thinking on the part of the designer.
7. The handle curves upward at the base causing the finger to slide upward against the hot cup.

The decorative design is the surface enrichment of the structural shape. On your answer sheet for questions 8-11, write:

A if the statement deals basically with decorative design.
B if the statement deals basically with structural design.

8. The design should harmonize with the overall basic shape or form.
9. The design applied should be kept basically two-dimensional in character.
10. The form would be more suitable for a soup bowl than an ash tray.
11. The tumbler could be tipped over easily because the base is too narrow.

In questions 12-27, select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

12. Which of the following would not describe a room decorated with predominantly curved lines?
    A. Graceful
    B. Formal
    C. Masculine

13. Which of the following is not a purpose of lines?
    A. To divide space and create movement
    B. To create optical illusions
    C. To give a feeling of unity

14. One type of decorative design is called
    A. abstract.
    B. pattern.
    C. rectilinear.

15. The space of an area can be made to seem larger (wider) by using
    A. curved lines.
    B. vertical lines.
    C. horizontal lines.

16. A household furnishing which is basically a two-dimensional design is a
    A. lamp base
    B. flower vase.
    C. picture.

17. Which of the following is a secondary hue?
    A. Red-orange
    B. Green
    C. Blue

18. A room which gives a subdued, quiet feeling would most likely be furnished in
    A. light values of soft green.
    B. bright accents of red.
    C. warm shades of yellow.

19. A large room could be made to appear smaller by using dark values and bright intensities of
    A. green.
    B. yellow.
    C. blue.

20. Which of the following is an example of texture?
    A. An allover pattern on printed linen
    B. The roughness of a brick
    C. A bulky piece of furniture

21. In terms of proportion, large-scale drapery or wallpaper designs should not be used with
    A. delicate, curved-line furniture.
    B. bulky furniture.
    C. simple, straight-line furniture.

22. An interesting division of space in terms of proportion would be to divide the space
    A. into two equal parts.
    B. into three equal parts.
    C. into three parts of unequal size.

23. A heavy object balanced by two smaller objects is an example of
    A. bisymmetrical balance.
    B. formal balance.
    C. informal balance.

24. When a heavy object is used to balance a lighter object, the heavy object should be placed
    A. farther from the center point than the lighter object.
    B. closer to the center point than the lighter object.
    C. the same distance from the center point as the lighter object.

25. Which of the following would make a room seem top-heavy?
    A. A ceiling painted with a light color
    B. A ceiling painted with a dark color
    C. A ceiling painted with a cool color

26. Rhythm may be achieved by
    A. repeating a color throughout a room.
    B. combining heavy pieces of furniture with light pieces.
    C. arranging furniture and accessories with formal balance.

27. Which of the following statements about emphasis is true?
    A. The living room is the only room which needs a point of emphasis.
    B. Only rooms for formal use need a point of emphasis.
    C. All rooms should have a point of emphasis.

Classify each of the terms in questions 28-37 as elements or principles of design.

TERMS

28. Line
29. Balance
30. Proportion
31. Color
32. Texture
33. Rhythm
34. Harmony
35. Shape
36. Space
37. Emphasis

CLASSIFICATION

A. Principle of design
B. Element of design

Match the colors listed in questions 38-42 with the type of color scheme.

COLORS

38. Blue and orange
39. Yellow, yellow-green, green
40. Red, yellow, blue
41. Light blue, navy
42. Gold and violet

COLOR SCHEME

A. Triad
B. Analogous
C. Complementary
D. Monochromatic

UNIT III TEST - PART II

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. When arranging a table setting, the goblet should be placed
   A. slightly to the right of the knife and spoon.
   B. at the tip of the knife.
   C. slightly to the left of the tip of the knife.

2. Which of the following is true about selecting dinnerware and table accessories for a table setting?
   A. The design of the table accessories and dinnerware should match, if at all possible.
   B. The design of the table accessories and dinnerware should harmonize, but do not need to match.
   C. The silver and crystal should match the china, but the table accessories do not need to match the dinnerware.

3. Which of the following would help reduce damage when moving furniture?
   A. Dragging, rather than lifting, heavy pieces of furniture
   B. Taping drawers shut in chests or storage pieces
   C. Having narrow traffic lanes to conserve space

4. Which of the following is more true of furniture arrangements in a store than in a home?
   A. Individual groupings are more important than the overall arrangement.
   B. Overall arrangement is more important than individual groupings.
   C. Background treatment is very important to the arrangement.

5. Which of the following is not a reason for frequently rearranging the furnishings in a store?
   A. It gives the impression that new furniture has been added.
   B. It provides an opportunity for a thorough cleaning under heavy pieces of furniture.
   C. It gives employees something to do when business is slow.

6. Principles of design should be applied to furniture arrangements. In which of the following examples has a principle of design been violated?
   A. A large, heavy sofa is displayed next to a small, ornate coffee table.
   B. The furniture in an individual grouping is arranged in a "U"-shape.
   C. The furniture is arranged so there is easy movement from one area of the store to another.

7. Most of the furniture available on the market today
   A. is entirely new in design.
   B. is adapted from designs of the past.
   C. is a reproduction of designs from the past.

8. The "ladder back" chair was popularized by
   A. Queen Anne.
   B. Hepplewhite.
   C. Chippendale.

9. Which of the following is not a characteristic of contemporary furniture?
   A. Simple, straight lines
   B. Emphasis on grain of wood and texture
   C. Moderate amounts of carving

10. What is the most important reason for keeping wallpaper catalogs in order?
    A. To improve appearance of the store
    B. To provide rapid service to the customer
    C. To provide cost information

11. What type of wallpaper and drapery fabric would make a room seem larger in terms of pattern?
    A. A large scale floral print, widely spaced
    B. A Harlequin design in large diamonds
    C. A small scale pattern with vertical emphasis

12. A dimensionally stable drapery fabric is one which
    A. pulls at the seams.
    B. will not sag or shrink with changes in humidity.
    C. is the correct width to work with conveniently.

13. The label on a fabric does not need to include the
    A. weight of the fabric.
    B. the fiber content.
    C. the finish on the fabric.

14. A quality not necessary to look for in a drapery fabric is
    A. dimensional stability.
    B. a practical length of repeat.
    C. a water-repellant finish.

15. A quality not necessary to look for in an upholstery fabric is
    A. snag resistance.
    B. a closely woven, stiff fabric.
    C. pleasing, but not rough, texture.

16. A table lamp for reading purposes should be
    A. tall enough with a shade broad enough to reflect light on the printed page being read by the person seated next to the table lamp.
    B. no taller than the top of the head of the person seated in the chair next to the lamp.
    C. equipped with a heavy shade with a light lining which allows the light to be reflected only in a downward direction.

17. Accessories should be selected
    A. in the same period as the furniture style.
    B. in a contrasting period to the furniture style.
    C. in a style, not necessarily the same, but harmonizing in design with the furniture style.

18. A single picture or a group of pictures or wallpieces should be arranged
    A. in relation to a piece of furniture if possible.
    B. so the largest one is centered with smaller ones on either side.
    C. so all the tops of the pictures are at eye level.

Write the letter of the definition for each term in questions 19-22.

TERMS

19. Sterling silver
20. Plated silver
21. Stainless steel
22. Dirilyte

DEFINITIONS

A. Made of steel in a variety of weights
B. Combination of 92.5 per cent copper reinforced with 7.5 per cent copper
C. Combination of aliminum, copper, and nickel
D. Made from a base metal called "nickel silver" covered with pure silver

In questions 23-25, write the letter of the principle of design which is applied in each of the examples.

EXAMPLES

23. A flower arrangement with candles on each side was used for the centerpiece.
24. A wide strip of fabric was used across the center of the table to make the table seem shorter.
25. The colors used ranged from dark mats to lighter china to a still lighter centerpiece.

PRINCIPLES

A. Proportion
B. Balance
C. Emphasis
D. Rhythm
E. Harmony

Match the characteristics listed in questions 26-30 with the style of dinnerware.

CHARACTERISTICS

26. Designs with scrolled rims
27. Allover floral designs
28. Straight line design around border
29. Emphasis on color and glaze
30. Scenic patterns

STYLES

A. Classic
B. Contemporary

Write the letter on your answer sheet of the definition for each term listed in questions 31-33.

TERMS

31. Starter set
32. Open stock
33. Place setting

DEFINITIONS

A. One or more pieces may be purchased at a time
B. 16 to 45 pieces packed together
C. Complete service for one person
D. Collection of all serving pieces

In questions 34-38, match the characteristic furniture detail with the furniture period.

DETAILS

34. Shield, camel, heart chair backs
35. Windsor chairs
36. Heavily carved, curved lines
37. Graceful curves and cabriole legs
38. Ball-and-claw foot

FURNITURE PERIODS

A. Louis XV
B. Hepplewhite
C. Victorian
D. Early American
E. Contemporary
F. Chippendale

There are a number of factors which consumers consider when purchasing furniture. In questions 39-43, match the factor to be considered with the example.

EXAMPLES

39. The price tag lists the retail price at $49.50.
40. The chair is equipped with castors for ease in moving.
41. The vinyl plastic upholstery fabric can be wiped off with a damp cloth.
42. The chair can be used in a living room, bedroom, or den.
43. The chair will last indefinitely with proper care.

FACTORS

A. Use
B. Convenience
C. Length of use
D. Cost of item
E. Maintenance
F. Comfort

In questions 44-47, match the fabrics which would be appropriate for draperies and upholstery with the furniture styles.

FABRICS

44. Floral patterns, quilted prints, glazed chintz
45. Small to large patterns, quilted elegant fabrics, delph blue
46. Satins, brocades, soft floral prints, pastel colors
47. Modern flat fabrics, tweeds, floral prints, all colors

FURNITURE STYLES

A. French provincial
B. Early American
C. Traditional
D. Italian provincial
E. Contemporary

UNIT IV TEST

THE CLIENT'S HOME

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. Jane, a home furnishings aide, is going with her employer to a client's home. Since first impressions are important, which of the following should she do?
   A. Have her hair clean and neatly arranged.
   B. Apply more make-up than usual to appear mature.
   C. Wear sandles and informal attire.

2. Empathy is
   A. possession of artistic ability.
   B. understanding how another person feels.
   C. the ability to think creatively.

3. A designer must remember
   A. that the client is always right.
   B. that she should always give the impression that the client is right.
   C. that the client should be persuaded to change his mind if he is wrong.

4. There are different scales for drawing a room layout, but the one most often used is
   A. 1/4 inch to 1 foot.
   B. 1/8 inch to 1 foot.
   C. 1/2 inch to 1 foot.
   D. 1 inch to 1 foot.

5. The main reason for making floor plans is that it enables one to
   A. see an overall view of the window treatment.
   B. choose colors for the room more effectively.
   C. arrange furniture until the desired effect is achieved before buying or placing furniture.

6. When measuring windows for a floor plan, measure
   A. the open space only.
   B. from outside trim to inside trim.
   C. windows and trim separately.

7. Which of the following statements is true in regard to furniture placement?
   A. It is better to have too much furniture than not enough.
   B. Each piece of furniture should be placed so that the use of it is not obstructed.
   C. A large piece of furniture can be placed across a corner to fill the space in a large room.

8. Which of the following lengths is not correct for a window treatment?
   A. Floor length
   B. Sill length
   C. Two inches below the apron

9. Which is the best tool for measuring windows for draperies?
   A. Yardstick
   B. Tape measure
   C. Steel tape

10. By what amount is the width of the window usually multiplied to give the desired fullness for pleated draperies?
   A. 1-1/2 to 2
   B. 2-1/2 to 3
   C. 3-1/2 to 4

11. When using a printed fabric for draperies, one length is
   A. the finished length of the drapery.
   B. the finished length of the drapery plus allowance for bottom hems, and the turn-back for the heading at the top.
   C. the finished length of the drapery plus allowance for the bottom hem, the turn-back for the heading at the top, and the length of one pattern repeat for matching.

12. Which of the following measurements is not included when determining the width for a drapery panel?
   A. Heading allowance
   B. Wall return
   C. Center underlap and overlap

13. If the total width needed for a pair of drapery panels is 220 inches, how many widths of 44 inch fabric would be needed?
   A. Two and one-half
   B. Five
   C. Six

14. The last step in determining the amount of fabric for draperies is to
   A. multiply the panel length needed by the width needed.
   B. multiply the number of panel lengths by the fabric width.
   C. multiply the number of fabric widths needed by the panel length.

15. The apron of a window is the part that
   A. frames the glass in the window.
   B. outlines the side of the window.
   C. outlines the bottom of the window.

16. What does the term collage mean in the field of interior design?
    A. A floor plan with all of the architectural features of the room and exact placement of furniture shown
    B. A collection of colors and fabrics for different areas of the room in sizes representing the proportions in which they will be used in the room
    C. A wall elevation of a room showing the colors to be used and types of wall coverings and window treatments selected

17. What is the purpose of a collage?
    A. To give the client a feeling for the way the room will appear
    B. To give the interior designer an opportunity to experiment with colors to be used in the room
    C. To give the designer and client a chance to try different furniture arrangements

18. Which of the following statements is not true?
    A. Family members should be consulted about color preferences after the designer has planned the general color scheme.
    B. Knowing how much a client is planning to spend for designing the interior of his home is an important fact for the designer to know.
    C. If a designer is able to see how a family lives, she is then better able to please the family.

In what order would the steps listed in questions 19-22 be done when measuring a room prior to making a room layout?

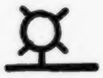
STEPS	ORDER
19. Record all measurements on a rough drawing of the room	A. First B. Second
20. Make rough sketches of the walls indicating all doors and windows	C. Third D. Fourth
21. Sketch a diagram of each wall to show architectural features of doors, windows, fireplaces	
22. Measure length and width of the room with a steel tape	

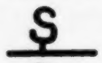
Match the terms in questions 23-28 with the symbols used in floor plans.

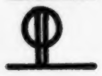
TERMS

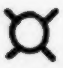
23. Ceiling light
24. Window
25. Door
26. Wall light
27. Double outlet
28. Wall switch

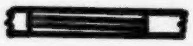
SYMBOLS

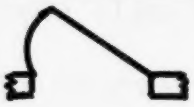
A. 

B. 

C. 

D. 

E. 

F. 

While studying a floor plan of a room, Sally noticed the following things about the furniture arrangement. On your answer sheet, for questions 29-33, write

A if you agree with the placement of the furniture.
B if you would change the placement of the furniture.

29. The sofa and chairs were placed directly against the wall.

30. The sofa and chairswere placed along one wall and were balanced by a fireplace and two chairs on the opposite wall.

31. A tall desk was placed next to the door leading into the hallway.

32. The storage area for the records and tapes was across the room from the stereo.

33. A desk was placed next to a conversation grouping.

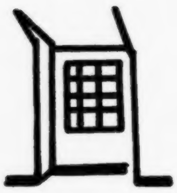
Match the name of the type of window with the illustrations in questions 34-39.

NAME

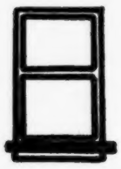
34. Double-hung
35. Casement
36. Double
37. Bay
38. Dormer
39. Picture

ILLUSTRATIONS

A.



B.



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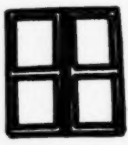

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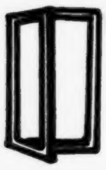

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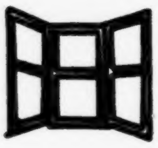

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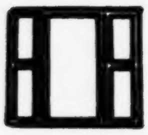
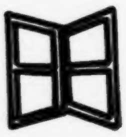


G.



Home Economics
Instructional Materials Center
Lubbock, Texas

V-1,2,3,4
Part I

UNIT V TEST - PART I

BASIC DRAPERY CONSTRUCTION

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. If the stitches made by a blindstitch machine show on the right side of the fabric, the ridge should be
   A. lowered.
   B. raised.
   C. centered.

2. Which fabric is likely to pucker if seams are stitched with a serging machine?
   A. Cotton
   B. Velvet
   C. Linen

3. The relationship between the number of a needle and its size is,
   A. the larger the number, the larger the needle.
   B. the smaller the number, the smaller the needle.
   C. the smaller the number, the larger the needle.

4. Judy is basting the side hems of a drapery panel which is to be lined. She should use a size
   A. 7 needle because long needles should be used for long stitches.
   B. 5 needle because short needles should be used for long stitches.
   C. 10 needle because long needles should be used for long stitches.

5. Burlap, cut velvets, and other heavy fabrics would be easiest to hem with what size needle?
   A. 5
   B. 7
   C. 9

6. One difference between scissors and shears is that
   A. the blades of shears are shorter than those of scissors.
   B. scissors will rest flat on the table while cutting.
   C. handles of shears differ in size while scissors handles are the same size.

7. What type of measuring equipment is most commonly used to pin-off pleats in drapery headings?
   A. Cloth tape measure
   B. Yardstick
   C. Hem gauge

8. Large tables with canvas tops are used in drapery workrooms. The purpose of the horizontal and vertical lines on the canvas top is to serve as a guide to follow when
   A. folding hem widths.
   B. attaching the lining to the drapery panel.
   C. attaching the canvas to the table top.

9. One way an alert home furnishings aide may increase the efficiency in a drapery workroom is to
   A. assume the tasks assigned to other employees.
   B. store equipment out of sight to keep the workroom neat in appearance.
   C. check equipment daily and replace items when necessary.

10. Mrs. Jones asked Kay to help with the pinning-off process. This would involve
    A. pinning the side hems in place.
    B. marking the space and pleat divisions on the panel heading with pins.
    C. pinning the lining to the back of each drapery panel.

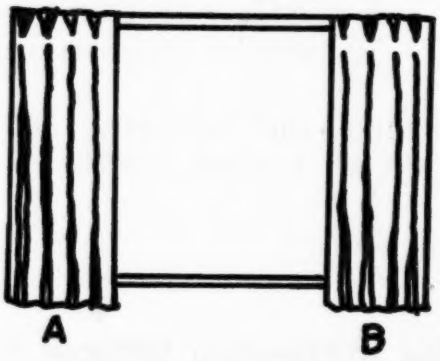
11. The employees in a drapery workroom construct draperies from information found on
    A. specification forms.
    B. illustration sheets.
    C. work orders.

12. The type of hem usually used in sheer draperies is a
    A. single hem.
    B. double hem.
    C. triple hem.

Refer to the illustration at the right to answer questions 13 and 14.

13. The manager of a drapery workroom asked Judy to show her the panel she had finished. Judy would show her
    A. A
    B. B
    C. A or B

14. If the manager had asked to see the pair Judy had finished, Judy would have shown her
    A. A
    B. B
    C. A and B



15. From the list below, select the information about drapery specifications which is not usually found on the work order.
    A. Hem width
    B. Number of fabric widths
    C. Finished length

16. Some measurements for constructing draperies are standard for a given workroom. Two measurements, however, will vary with each order. These measurements are the finished length and
    A. width of pleats.
    B. finished width of drapery panel.
    C. center overlap allowance.

17. If a drapery work order indicates two panels are required and six widths of fabric are provided, how many fabric widths have been allowed for each panel?
    A. 2
    B. 3
    C. 6

18. If a drapery work order indicates four panels are required, and the finished width is to be 464 inches, how wide will each panel be?
    A. 58 inches
    B. 116 inches
    C. 232 inches

19. To determine the length to cut a drapery panel, one should use
    A. the desired finished length given on the work order.
    B. the desired finished length given on the work order plus a hem allowance.
    C. the desired finished length given on the work order plus a heading and hem allowance.

20. To determine the crosswise grain for cutting a panel length from linen, one would
    A. pull a crosswise thread and cut along the line left by the thread.
    B. cut along a dominant crosswise thread.
    C. tear the fabric along a crosswise thread.

21. To determine the crosswise grain for cutting a drapery length from a fabric with a yarn design, one would
    A. pull a crosswise thread and cut along the line left by the thread.
    B. cut along a dominant crosswise thread.
    C. tear the fabric along a crosswise thread.

Which type of machine would be best to use for the tasks listed in questions 22-25?

TASKS	SEWING MACHINES
22. Tack pleats on drapery headings	A. Serging
23. Attach crinoline to sheer fabric	B. Blindstitch
24. Hem drapery panels	C. Tacking
25. Stitch drapery lengths together	

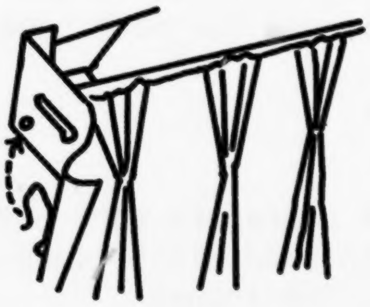
Match the illustrations with the terms listed in questions 26-31.

TERMS

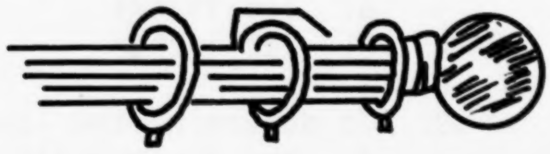
26. Heading
27. Crinoline
28. Two-way draw rod
29. Wall return
30. Pattern repeat
31. Brass rod

ILLUSTRATIONS

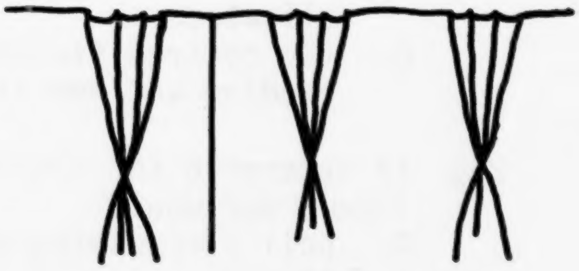
A.



B.



C.



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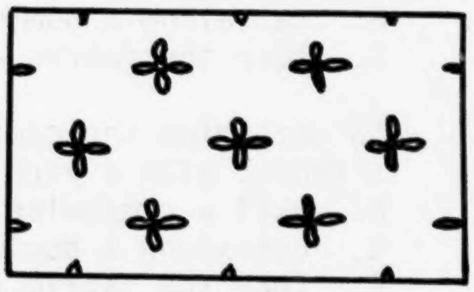
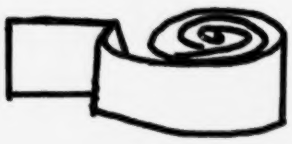


E.



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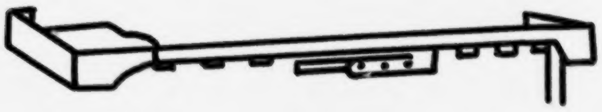

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V-5
Part II

UNIT V TEST - PART II

BASIC DRAPERY CONSTRUCTION

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. Which of the following is not considered when selecting thread for stitching drapery fabrics?
   A. Weight of fabric
   B. Texture of fabric
   C. Color of fabric

2. The usual side hem width for lined draperies is
   A. 1/2 to 1 inch.
   B. 1 to 1-1/4 inches.
   C. 1-1/2 to 2 inches.

3. When stitching two panel lengths together at a commercial sewing machine, the bottom layer of fabric should be held
   A. loosely.
   B. firmly.
   C. lightly.

4. If the fabric is not held correctly when using a commercial sewing machine, the seamline at the heading will be
   A. uneven.
   B. even.
   C. puckered.

5. Jane was told to measure, fold, and press the side hems of a pair of draperies at the work table. She would be involved in what general process of drapery construction?
   A. Tabling process
   B. Folding process
   C. Pinning-off process

6. Mary was observing Mrs. Snell and Mrs. Williams measuring the drapery headings for pleat placement. Mrs. Snell reminded Mrs. Williams to allow for the return overlap. Mrs. Snell was referring to the amount of fabric necessary
   A. for each panel in a pair of draperies to slide over and under each other at the center.
   B. for covering the bend or extension of the rod from face of rod to the end of rod at the wall.
   C. to extend above the rod in order to hide the rod from view.

7. Jane was to select thread for a printed linen drapery fabric. She would select a thread to match the
   A. darkest color in the print.
   B. background color in the print.
   C. color that appears in the largest amount.

8. Sally was sewing two drapery lengths of antique satin together at the serging machine. If she was not sure which side of the fabric was the wrong side, she should
   A. check the work order.
   B. assume that the darker side was the right side.
   C. assume that the shiny side was the right side.

9. When stitching drapery lengths together, one should begin sewing at
   A. the heading of the drapery lengths.
   B. the hemline of the drapery lengths.
   C. either the hemline or heading is all right.

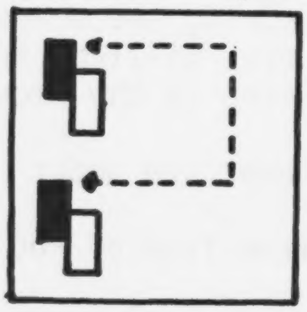
10. The guide for selecting the size machine needle to use when stitching draperies is
   A. the heavier the fabric, the smaller the needle.
   B. the heavier the fabric, the larger the needle.
   C. the lighter the fabric, the larger the needle.

11. As the weight of the fabric increases, the number of machine stitches per inch should
   A. increase.
   B. decrease.
   C. remain the same.

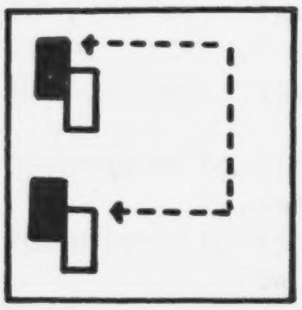
12. Fabrics such as linen, cotton lining, and brocade should be stitched with
   A. fine mercerized thread.
   B. medium mercerized thread.
   C. heavy duty mercerized thread.

13. When cutting panel lengths from printed fabric, all but the first panel need to be cut how much longer for matching purposes?
   A. 10 inches
   B. 15 inches
   C. The length of the pattern repeat

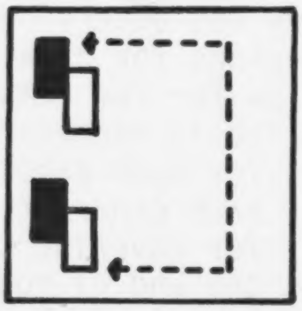
14. Which of the illustrations below shows the correct way to measure a pattern repeat?



A



B



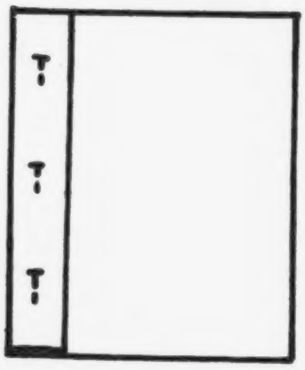
C

15. When matching patterns in a printed fabric, what is matched first?
    A. Space between patterns
    B. Pattern length
    C. Pattern width

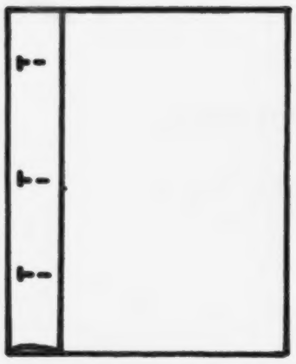
16. The fabric is 36 inches wide and the work order specifies that 1-1/2 widths are to be used for each panel. If you had two lengths of the fabric, how many inches would need to be cut off the second length to give the necessary width?
    A. 17
    B. 17-1/2
    C. 18

17. Which of the following steps would be completed first when folding and creasing drapery side and bottom hems?
    A. Pinning
    B. Pressing
    C. Measuring

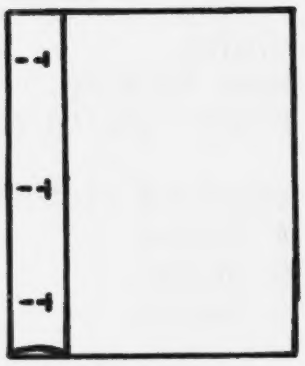
18. In which of the following illustrations are the pins placed in the correct position for holding side hems in place?



A



B



C

19. If the drapery panel is 60 inches wide and the side hems are 1-1/4 inches wide, how many inches of crinoline will be needed?
    A. 60
    B. 61-1/4
    C. 62-1/2

20. When hand tacking and gluing methods are used to attach crinoline to the heading, the top edge of the crinoline is placed
    A. 1/2 inch below the raw edge of the panel heading.
    B. the width of the crinoline below the raw edge of the panel heading.
    C. so it extends three inches above the raw edge of the panel heading.

21. When attaching the crinoline, it is necessary to lower it 1/4 inch
    A. on the corner attached to the over carrier.
    B. on the corner attached to the under carrier.
    C. on the corners attached to the wall returns.

22. The side hems of a drapery panel to be lined are usually
    A. handstitched with a blanket stitch.
    B. handstitched with a running stitch.
    C. machine stitched.

23. Weights placed in the corners of the hemline of heavy drapery fabrics are called
    A. individual weights.
    B. small shot weights.
    C. round weights.

24. The most common method used to stitch the bottom hem of the lining is to
    A. slip stitch it by hand.
    B. use a commercial sewing machine.
    C. use a serging machine.

25. How does the size of the lining compare to the size of the drapery panel?
    A. The lining is the same length as the panel, but not as wide.
    B. The lining is the same width as the panel, but not as long.
    C. The lining is both shorter and narrower than the panel.

26. The lining is attached to the heading of the drapery panel by
    A. gluing.
    B. hand tacking.
    C. either gluing or hand tacking.

27. The standard width for pleats is
    A. 4 inches.
    B. 5 inches.
    C. 6 inches.

28. The standard allowance for space between pleats is
    A. 2 inches.
    B. 3 inches.
    C. 4 inches.

29. If a drapery panel has 19 pleats, how many spaces between pleats will it have?
    A. 18
    B. 19
    C. 20

30. When pinning drapery pleats three measurements are needed to determine the width of the completed panel. Two of these are one-half the window width and the wall return allowance. The third one is
    A. the panel fullness.
    B. the center overlap or underlap.
    C. the heading width.

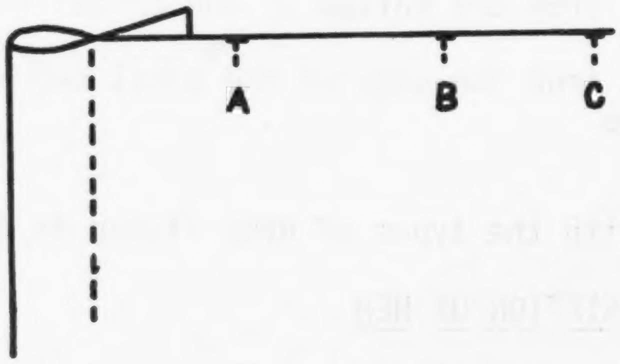
31. If each pleat is made the standard width, the drapery panel is 100 inches wide, and the completed panel heading is to be 55 inches wide, how many pleats can be made in the panel?
    A. 9
    B. 10
    C. 11

32. To determine the width of the spaces between the pleats, the number of spaces is divided into the width of
    A. the completed panel heading.
    B. one-half of the completed panel.
    C. one-half of the window measurement.

33. When pinning-off drapery pleats, the first step is to
    A. determine right and left panels.
    B. measure the wall return.
    C. measure the center overlap.

34. It is usually recommended that the width of the pleats be checked as they are stitched. To do this, the hem gauge should be set at
    A. the width of the amount of fabric allowed for the pleat.
    B. one-half of the width of the pleat.
    C. one-fourth of the width of the pleat.

35. In the illustration, which two pins will be matched to form the second pleat?
    A. A and B
    B. B and C
    C. A and C



36. When stitching a drapery pleat one should stitch
   A. to the bottom of the crinoline.
   B. to within one inch of the bottom of the crinoline.
   C. one inch beyond the bottom of the crinoline.

37. When folding draperies after the pleats have been stitched, the folding process is begun
   A. in the center of the panel.
   B. at the wall return edge.
   C. at the center edge of the panel.

38. During the folding process, it is most important to keep the folds even in width
   A. at the top of the panel.
   B. at the bottom of the panel.
   C. at both the top and bottom of the panel.

39. Which of the following types of draperies would require the most bands?
   A. A long, heavy drapery
   B. A short, sheer drapery
   C. A long, sheer drapery

40. To make a French pleat, hold the creased center of the pleat and push down to the stitched line with
   A. your thumb and forefinger.
   B. a pleater hook.
   C. a French hook.

41. When a tacking machine is used to hold the folds of a pleat in place, the stitches are placed
   A. 1/4 inch from the bottom of the crinoline and 1/4 inch from the edge of the pleat.
   B. 1/4 inch from the bottom of the crinoline and at the edge of the pleat.
   C. 1/4 inch from the edge of the pleat and at the bottom of the crinoline.

42. When pleats are tacked by hand, the tack is placed
   A. 1/4 inch from the bottom of the crinoline and 1/4 inch from the edge of the pleat.
   B. 1/4 inch from the bottom of the crinoline and at the edge of the pleat.
   C. 1/4 inch from the edge of the pleat and at the bottom of the crinoline.

Match the width with the types of hems listed in questions 43-46.

DESCRIPTION OF HEM	HEM WIDTH
43. Lining hem in short draperies	A. 2 inches
44. Drapery fabric hem in long draperies	B. 3 inches
45. Lining hem in long draperies	C. 4 inches
46. Drapery fabric hem in short draperies	D. 5 inches
	E. 6 inches

Match the type of rod with the situations described in questions 47-50.

TYPES OF RODS

A. Brass rod
B. Traverse rod
C. Either of the above

SITUATIONS

47. The pin point of the hook is inserted three inches below the top of the draperies.

48. The hook is inserted so that the rod will show.

49. The pin point of the hook is inserted 1-3/4 inches below the top of the draperies.

50. The hook is inserted in such a manner that the heading covers the face of the rod.

UNIT V TEST - PART III

BASIC DRAPERY CONSTRUCTION

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. Which of the following is not one of the main differences between the construction of lined and unlined draperies?
   A. The width of the side hem
   B. The method used to insert the crinoline
   C. The type of stitches used for the hems

2. Side hems for lightweight and sheer unlined draperies are usually
   A. single.
   B. double.
   C. triple.

3. The standard width for a casing in sheer draperies is
   A. 1-1/2 inches.
   B. 2 inches.
   C. 2-1/2 inches.

4. Sheer draperies which are not pleated are often called
   A. shirred curtains.
   B. translucent curtains.
   C. glass curtains.

5. Drapery lengths of sheer fabrics are stitched together with which type of machine, if it is available?
   A. Blindstitch
   B. Serging
   C. Tacking

6. Which of the following would be least important for the person selecting the drapery hardware to know?
   A. Style of draperies to be hung
   B. Type of window
   C. Cost of the draperies

7. What method of mounting rods would be used when the draperies are to extend several inches beyond the actual width of the windows?
   A. Wall
   B. Inside casing
   C. Ceiling

8. What method of mounting rods would be best to use when the window treatment is to be hung close to the glass?
   A. Ceiling
   B. Extended
   C. Inside casing

9. The type of screw usually recommended for installing drapery hardware on wood walls is a
   A. wood screw.
   B. plastic plug.
   C. Molly screw.

10. The first step in ripping a line of stitching in a pair of draperies to be remade is to
    A. press the seam to one side so the stitching is easy to see.
    B. observe the original construction of the drapery.
    C. snip the threads every few stitches.

Match the term with the definition in questions 11-15.

TERM

11. Double rod
12. Spring tension rod
13. Carrier
14. Bracket
15. Projection

DEFINITION

A. Rod installed inside the window casing, requires no brackets or screws
B. Two or more rods mounted on one set of brackets
C. The part that holds the hooks to which the fabric is attached
D. Piece of hardware which receives the drapery fixture with a slip-in automatic-lock action
E. The device used to lengthen a fixture or bracket
F. The distance between the back of a rod and the wall or casing

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VI-1,2,3,
4,5

UNIT VI TEST

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. When buttons are sewed opposite each other on both sides of a pillow, this is known as
   A. puffing.
   B. quilting.
   C. tufting.

2. Which of the following is not a basic type of form used for cushions or pillows?
   A. Knife edge
   B. Flange edge
   C. Box edge

3. The strip of fabric for the boxing on a triangular pillow which measures 10 inches on each side should be cut
   A. 29 inches long.
   B. 30 inches long.
   C. 31 inches long.

4. The strip of fabric for a cording trim on a pillow should be cut
   A. one inch wide plus the circumference of the cord.
   B. two inches wide plus the circumference of the cord.
   C. three inches wide plus the circumference of the cord.

5. The strip of fabric for a cording trim should be cut on the
   A. lengthwise grain.
   B. crosswise grain.
   C. bias.

6. Bias strips of fabric should be stitched together along the
   A. crosswise grain.
   B. lengthwise grain.
   C. bias.

7. The necessary measurements for making a floor length throw bedspread are
   A. the length and width of the bed.
   B. the width and depth of the mattress.
   C. the length, width, and depth of the bed.

8. Susan is making a floor length bedspread for a bed that measures 81 inches in length, 54 inches in width, and 20 inches from the top of the mattress to the floor. What is the total length she will need including tuck under and hems?
   A. 101 inches
   B. 108 inches
   C. 116 inches

9. A type of bedspread that is fitted at the lower corners is a
   A. coverlet.
   B. box spread.
   C. tailored spread.

10. A drapery measures 54 inches in length. Approximately how wide should the deepest part of a cornice be made?
    A. 6-9 inches
    B. 9-12 inches
    C. 12-15 inches

11. A box cornice is usually padded with a fabric such as
    A. buckram.
    B. cotton flannel.
    C. muslin.

12. Fabric for a cornice board is cut on the
    A. lengthwise grain.
    B. crosswise grain.
    C. bias.

13. A box cornice board is
    A. usually covered with a fabric and trimmed at the edge.
    B. used for mounting swags and cascades.
    C. used with pleated and gathered valances.

14. An example of a translucent shade is
    A. milium.
    B. comfort shade.
    C. shantung.

15. The process of bonding a decorative fabric to a window shade is called
    A. stenciling.
    B. appliquéing.
    C. laminating.

16. When measuring for window shades, how many inches are added to the height of the window as a safety margin to allow for the shade to be drawn full length without being torn from the roller?
    A. 9 inches
    B. 12 inches
    C. 15 inches

17. Which of the fabrics listed below would not be suitable for laminating a window shade?
    A. Organdy
    B. Linen
    C. Cotton broadcloth

18. The apron on a window shade is the part that
    A. hangs below the slat.
    B. attaches to the roller.
    C. extends above the slat.

19. Trimmings, such as braid and fringe, are usually applied to a shade by
    A. using adhesive.
    B. stitching by hand.
    C. stitching by machine.

20. A fabric not suitable for a fabric fill for a shutter would be
    A. voile.
    B. burlap.
    C. printed Dacron.

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VII-1,2,3

UNIT VII TEST

THE UPHOLSTERY WORKROOM

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. Which of the following would be appropriate to use to upholster a chair for an informal living area?
   A. Brocade
   B. Orlon stretch fabric
   C. Nylon and wool blend

2. Which piece of upholstery fabric is not cut on the lengthwise grain?
   A. Cushion
   B. Welt
   C. Arms

3. Suppose you were using a printed fabric with a 6 inch repeat to upholster a chair. When determining the amount of fabric to use, it would be necessary to
   A. add 6 inches to the length of each piece to allow for matching.
   B. add 3 inches to the length of each piece to allow for matching.
   C. add 6 inches to the measurement for the inside back and cushion to allow for matching.

4. The lengthwise grain of fabric
   A. is parallel to the selvage.
   B. is parallel to the raw edge.
   C. forms a diagonal line across the fabric.

5. Pile fabrics should be placed on chairs so the nap brushes
   A. back on the seat.
   B. forward on the seat.
   C. sideways on the seat.

6. How wide are most upholstery fabrics?
   A. 36 inches
   B. 54 inches
   C. 60 inches

7. Which of the following is not a guide to follow when upholstering furniture?
   A. Keep the grainline straight.
   B. Center the pattern on each section of the piece of furniture.
   C. Keep the pattern the same on the inside back and outside back.

8. The top of a pattern repeat should be placed
   A. at the front of the chair cushion.
   B. at the top of the back and arms.
   C. at the bottom of the back and arms.

9. Which of these steps is usually performed first when upholstering a chair?
   A. Cover inside arms.
   B. Cover inside back.
   C. Attach dust cloth.

10. To help in centering the pieces of upholstery fabric on the piece of furniture,
   A. mark the centers of the upholstery pieces.
   B. mark the centers of the sections of the piece of furniture.
   C. mark the centers of both the furniture and fabric.

UNIT VIII TEST

CARE AND MAINTENANCE

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. A guide to remember when dusting wood furniture is to dust
   A. with the grain of the wood.
   B. against the grain of the wood.
   C. in a circular motion.

2. How can one avoid making a "ring" when removing a stain?
   A. Work from the outside to the middle of the stain.
   B. Start at the center of the stain and work out to the edges.
   C. Use a circular motion and begin with the center of the stain.

3. Which of the following is carpet's worst enemy?
   A. Moths
   B. Dirt
   C. Termites

4. The best method to use to remove a scratch on a pecan table top would be
   A. black shoe polish.
   B. a touch-up stick for cherry wood.
   C. a scratch-concealing polish.

5. The principles of motion economy can be applied to the task of dusting by
   A. dusting with short strokes.
   B. arranging supplies at one end of the room.
   C. using both hands.

6. Which of the following is a principle of motion economy?
   A. Use straight line motions instead of curved line motions.
   B. Restrict work to within an area of 36 inches.
   C. Move arms in opposite directions when using both arms to perform a task.

7. Which of the following statements about safety is true?
   A. All accidents could be eliminated.
   B. Accidents due to unsafe conditions could be eliminated.
   C. Accidents due to unsafe acts could be eliminated.

8. The best way to establish good safety habits is to
   A. perform the job as seems necessary at the time.
   B. start the job by learning safe habits.
   C. practice safety habits when there is ample time to do the job.

Match the product to be used to clean each of the types of finishes listed in questions 9-13.

FINISHES

9. Painted chest
10. Low gloss finish on table
11. Marble table top
12. High gloss finish on a hutch
13. Authentic boiled-oil finish on a dresser

PRODUCTS

A. Polish containing no silicone
B. Cloth with abrasive
C. Paste wax or liquid polish and buffing
D. Boiled linseed oil
E. Damp cloth
F. Mild detergent and water

Would each of the types of accidents listed in items 14-20 be caused by unsafe acts or unsafe conditions?

Answer A if accident is result of unsafe acts.
Answer B if accident is result of unsafe conditions.

14. Mary received a nick on her finger from the needle on the power sewing equipment she was operating.

15. Betty tripped over an electrical cord while she was carrying several drapery samples.

16. Jack was standing on a chair reaching for some drapery samples when the chair turned over.

17. Bill strained his back when he moved a couch by himself.

18. The shelf collapsed, injuring Jane, when she reached for a swatch book.

19. Sue cut her hand while picking up broken glass.

20. Connie burned her hand on the iron when she turned to talk to Gale.

ANSWER KEYS
FOR
UNIT TESTS

Answer Key
for
UNIT I TEST

WHAT IS A HOME FURNISHINGS AIDE?

NO TEST FOR UNIT I

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II-1,2,3

Answer Key
for
UNIT II TEST

BUSINESS ASPECTS

1. B
2. A
3. A
4. C
5. B
6. C
7. C
8. A
9. C
10. C
11. D
12. E
13. A
14. C

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III-1,2
Part I

Answer Key
for
UNIT III TEST - PART I

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

1. A
2. A
3. B
4. A
5. A
6. B
7. A
8. A
9. A
10. B
11. B
12. C
13. C
14. A
15. C
16. C
17. B
18. A
19. B
20. B
21. A
22. C
23. C
24. B
25. B
26. A
27. C
28. B
29. A
30. A
31. B
32. B
33. A
34. A
35. B
36. B
37. A
38. C
39. B
40. A
41. D
42. C

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III-3,4,5,
6,7,8
Part II

Answer Key
for
UNIT III TEST - PART II

INTERIOR DESIGN STUDIOS AND DEPARTMENT STORES

1. B
2. B
3. B
4. A
5. C
6. A
7. B
8. C
9. C
10. B
11. C
12. B
13. A
14. C
15. B
16. A
17. C
18. A
19. B
20. D
21. A
22. C
23. B
24. A
25. D
26. A
27. A
28. B
29. B
30. A
31. B
32. A
33. C
34. B
35. D
36. C
37. A
38. F
39. D
40. B
41. E
42. A

43. C

44. B

45. A

46. C

47. E

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IV-1,2,3,
4,5

Answer Key
for
UNIT IV TEST

THE CLIENT'S HOME

1. A
2. B
3. B
4. A
5. C
6. A
7. B
8. C
9. C
10. B
11. C
12. A
13. B
14. C
15. C
16. B
17. A
18. A
19. C
20. A
21. D
22. B
23. D
24. E
25. F
26. A
27. C
28. B
29. B
30. A
31. B
32. B
33. B
34. B
35. D
36. C
37. E
38. A
39. F

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V-1,2,3,4
Part I

Answer Key
for
UNIT V TEST - PART I

BASIC DRAPERY CONSTRUCTION

1. A
2. B
3. C
4. A
5. A
6. C
7. B
8. A
9. C
10. B
11. C
12. B
13. C
14. C
15. A
16. B
17. B
18. B
19. C
20. A
21. B
22. C
23. A
24. B
25. A
26. C
27. E
28. F
29. A
30. D
31. B

Answer Key
for
UNIT V TEST - PART II

BASIC DRAPERY CONSTRUCTION

1. B
2. B
3. B
4. A
5. A
6. A
7. C
8. A
9. B
10. B
11. B
12. B
13. C
14. A
15. B
16. C
17. C
18. C
19. C
20. A
21. B
22. B
23. A
24. B
25. C
26. C
27. B
28. B
29. A
30. B
31. A
32. C
33. A
34. B
35. A
36. A
37. C
38. C
39. C
40. A
41. B
42. C

43. B
44. D
45. C
46. C
47. B
48. A
49. A
50. B

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V-6,7,8,9
Part III

Answer Key for UNIT V TEST - PART III

BASIC DRAPERY CONSTRUCTION

1. C
2. B
3. A
4. A
5. B
6. C
7. A
8. C
9. A
10. B
11. B
12. A
13. C
14. D
15. F

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VI-1,2,3,
4,5

Answer Key
for
UNIT VI TEST

CONSTRUCTION OF MISCELLANEOUS DECORATIVE FURNISHINGS

1. C
2. B
3. C
4. A
5. C
6. B
7. C
8. C
9. B
10. A
11. B
12. B
13. A
14. C
15. C
16. B
17. A
18. A
19. A
20. B

Answer Key
for
UNIT VII TEST

THE UPHOLSTERY WORKROOM

1. C
2. B
3. A
4. A
5. B
6. B
7. C
8. B
9. A
10. C

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VIII-1,2,3

Answer Key
for
UNIT VIII TEST

CARE AND MAINTENANCE

1. A
2. A
3. B
4. C
5. C
6. C
7. B
8. B
9. F
10. A
11. E
12. C
13. D
14. A
15. B
16. A
17. A
18. B
19. A
20. A

REFERENCES REQUIRED
FOR USE WITH
INSTRUCTIONAL MATERIALS

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REFERENCES REQUIRED FOR USE WITH INSTRUCTIONAL MATERIALS FOR HOME FURNISHINGS AIDE

UNITS

	I	II	III	IV	V	VI	VII	VIII
BOOKS:								
Alexander. Decorating Made Simple.			X	X	X			
Beitler and Lockhart. Design for You.			X					
Craig and Rush. Homes with Character.			X	X	X			
Graber. Window Decorating Guide.				X	X			
Stepat-De Van. Introduction to Home Furnishings.			X	X	X			
PAMPHLETS:								
AHEA Textile Handbook.			X					

UNITS

	I	II	III	IV	V	VI	VII	VIII
Doan. *Seng Furniture Facts.*			X					X
Fashions in Dining.			X					
Good Housekeeping Traditional Furniture Chart.			X					
How to Make Bedspreads.						X		
How to Make Cushions, Pillows, and Bolsters.						X		
How to Make Valances.						X		
Let's Talk About Upholstery Fabrics.			X					
How to Buy Upholstered Furniture.			X					
Window Shade Treatment Series.						X		